

# THE ATTENAEUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 3040.

SATURDAY, JANUARY 30, 1886.

PRICE  
THREEPENCE  
REGISTERED AS A NEWSPAPER

**SIR JOHN SOANE'S MUSEUM, 13, Lincoln's Inn-fields.**—ANTIQUITIES, PICTURES, and SCULPTURE.—Open Free from 11 to 5 on TUESDAYS and THURSDAYS in February and March, and on TUESDAYS, WEDNESDAYS, THURSDAYS, and SATURDAYS in April, May, June, July, and August. Cards for Private Days and for Students to be obtained of the Curators, at the Museum.

**ROYAL INSTITUTION OF GREAT BRITAIN,** Albemarle-street, Piccadilly, W.  
**ARCHIBALD GRIKIE Esq. LL.D. F.R.S.,** Director-General of the Geological Survey of the United Kingdom, will this DAY (SATURDAY), January 30, at 3 o'clock, begin a Course of Four Lectures on 'The History of Volcanic Action in the British Isles.'  
Subscription to this Course, Half-a-Guinea; to all the Courses in the Season, Two Guineas.

**BRITISH ARCHÆOLOGICAL ASSOCIATION.**  
—The FIFTH MEETING of the SESSION will be held on WEDNESDAY NEXT, February 3, at 2, Sackville-street, Piccadilly, W. Chair to be taken at 5 P.M.  
Antiquities will be exhibited and the following Papers read:—  
'Report on the Excavations now in progress at Winchester Cathedral,' by the Rev. C. COLLIER, F.S.A.  
'Roman Turfs found at South Shields,' by H. SYER CUMING, Esq. F.S.A. (Scot.).  
W. DE GRAY BIRCH, F.S.A., Honorary Secretary.  
E. F. LOFTUS BROCK, F.S.A., Secretaries.

**THE SHORTHAND SOCIETY.**—Monthly Meeting, WEDNESDAY, February 3, at Victoria Chambers (First Floor), 48, Chancery-lane, E.C. at 8 P.M. prompt. Exposition of Autography, by the Author, Mr. F. H. VALPY.  
Non-Members may obtain tickets of admission from H. H. FESTELL, Hon. Secretary, 64, Imperial Buildings, Ludgate Circus, E.C.

**NEWTON HALL, Fetter-lane, E.C.—POSITIVIST SOCIETY.**—SUNDAY, January 31, at 8 P.M., Mr. FREDERIC HARRISON on 'Ireland.' Free.

**NOVELLO'S ORATORIO CONCERTS.**  
Conductor, Mr. MACKENZIE.

**'THE SPECTRE'S BRIDE,'** preceded by Dvorak's 'Patriotic Hymn' and Mackenzie's 'La Belle Dame Sans Merci,' at St. James's Hall, on TUESDAY NEXT, February 2nd, at Eight o'clock.

**'THE SPECTRE'S BRIDE,'**—Madame ALBANI, Mr. LLOYD, and Mr. SANTLEY, on TUESDAY NEXT, February 2nd.—Stalls, 10s. 6d.; Balcony, 5s.; Admission, 2s. 6d. Tickets to be obtained at Novello, Ewen & Co., 1, Berners-street, W. and 50 and 51, Queen-street, E.C.; the usual Agents; and at Austin's Ticket Office, 38, James's Hall.

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Home, J. M., passed first for infantry, 9,207 marks.	Coddington, H. B. O., 32nd.
Vanvuren, J. K., passed first of University Candidates, 9,309 marks.	Carmichael, J. F. H., 49th.
Chitty, H. H. I., passed third for infantry, 8,869 marks.	Battine, A. J., 49th.
Vaughan, H. B., passed fifth for infantry, 8,870 marks.	Scott, A. F. S., 50th.
Fitcher, A. J., passed sixth for infantry, 8,699 marks.	
Sillery, J. J. D., passed thirty-eighth for infantry, 6,971 marks.	
Hamilton, W. G., passed thirty-ninth for infantry, 6,960 marks.	
Johnston, T. B. H. C., passed forty-ninth for infantry, 6,722 marks.	
Malden, S. G., passed fifty-second for infantry, 6,600 marks.	
Benn, R. A. E., passed seventy-sixth for infantry, 6,196 marks.	

In the Woolwich Examinations of last year the following passed direct:—

Campbell, C. A., 5th.	Home, G. J. L., 25th.
French, F. G., 5th.	Coddington, H. B. O., 32nd.
Crawford, A. T., 8th.	Carmichael, J. F. H., 49th.
Mair, R. J. H., 15th.	Battine, A. J., 49th.
Graffell, A. F., 16th.	Scott, A. F. S., 50th.
Des Vaux, H. B., 18th.	

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8th January, 1886.

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SATURDAY, JANUARY 30, 1886.

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On his arrival in South Australia he was struck with the similarity in soil and climate to South Africa, where he had touched. But what a change

"from political discord, the conflict of races, the glittering uniforms and the tramp of battalions—from intrigue and faction, and the perpetual interference of the Imperial Government, to a country where politics are but differences of opinion, where the hand of the Imperial Government is never felt, where the people are busy with their own affairs, and the harbours are crowded with ships, and the quays with loading carts, and the streets with men, where everyone seems occupied, and everyone at least moderately contented."

In South Australia he remained only for one day. He saw nothing except the city and the botanic gardens, of which he says:—

"Whether it be the genius of the country, or some development of the sense of beauty from

the general easiness of life, or the readiness of soil and climate to respond to exertion, certain it is that the public gardens in the Australian towns are the loveliest in the world, and that no cost is spared in securing the services of the most eminent horticulturists."

Later on he writes in rapturous terms about the gardens of Sydney, Melbourne, and Ballarat, and to the metropolis of gold he awards the palm.

After seeing Adelaide he was disappointed with the streets of Melbourne, which is

"twice as large, and many times more than twice as rich. The population of it is 300,000, who are as well off as any equal number of people in the whole world. But the city has grown hastily, and carries the signs of it on the surface. The streets are broad. There are splendid single buildings: Town Hall, University, Parliament-houses, public offices, besides banks, exchanges, and again churches, &c. There are superb shops too, gorgeous as any in London or Paris. But side by side with them you see houses little better than sheds. People have built as they could, and as their means allowed them, and they have been too busy to study appearances. But they have boundless wealth, and as boundless ambition and self-confidence. They are proud of themselves and of what they have done, and will soon polish up their city when they can look about them at their leisure."

The circumstances under which Mr. Froude made his tour of two months in Australia were so unusual that it is not surprising to hear from him quite a favourable estimate of men and of things. The guest of governors, chaperoned by cabinet ministers, provided with a free pass over the most perfect of railways, travelling in a state carriage lined with blue satin, entertained at a champagne luncheon every forenoon and at a banquet every evening, he not unnaturally adopted an optimist view of what he saw. The contrast between his experience and that of the fathers of the colony, who usually have given an account of their trials as well as of their triumphs, is so striking that it is not surprising that their narratives are so different. Our author's good sense points out to him that there must be a reverse side to the medal, but he declares that he saw no signs of it whatever.

A few hours brought him by rail through Geelong to Ballarat. The former, once the ambitious rival to Melbourne, is not even mentioned. Ballarat, with its gardens, its parks, its artificial lake (four times the size of the Serpentine) on which gay little steamers ply, its cathedral, and its deep and shallow mines, is well described. From it Mr. Froude visited Ercildoun, the estate of Sir Samuel Wilson, but occupied by Mr. Fiskin, whose name he has "ungratefully forgotten."

"On the north side was a clean-mown and carefully-watered lawn, with tennis-grounds and croquet-grounds, flower-beds bright with scarlet geraniums, heliotropes, verbenas, fuchsias—we had arrived, in fact, at an English aristocrat's country house reproduced in another hemisphere, and shone upon at night by other constellations. Inside, the illusion was even more complete. The estate belonged to a millionaire who resided in England. Ercildoun, so the place was called, was occupied by his friends. We found a high-bred English family—English in everything except that they were Australian-born, and cultivated perhaps above the English average—bright young ladies, well, but not over-dressed; their tall handsome brother; our host, their father, polite, gracious, dignified; our hostess with the ease of a *grande dame*. Two

young English lords on their travels were paying a visit there, who had been up the country kangaroo-shooting. Good pictures hung round the rooms. Books, reviews, newspapers—all English—and 'the latest publications' were strewn about the tables—the *Saturday*, the *Spectator*, and the rest of them. The contrast between the scene which I had expected and the scene which I found took my breath away.....It was a day to be remembered, and a scene to be remembered. Here was not England only, but old-fashioned baronial England, renewing itself spontaneously in a land of gold and diggers, a land which in my own recollection was a convict drain, which we have regarded since as a refuge for the waifs and strays of our superfluous population for whom we can find no use at home. These were the people whom our proud legislature thought scarcely to be worth the trouble of preserving as our fellow-subjects. It seemed to me as if at no distant time the condescension might be on the other side..... This particular form of life, which radical politicians denounce as an artificial product of a disordered society, is the free growth of the English nation, and springs up of itself wherever Englishmen are found."

There is no need to quote Mr. Froude's account of Ballarat and Sandhurst. Marvel followed on marvel; and he journeyed through the forest of the Upper Yarra to those celebrated trees, the largest in the world, which afterwards rendered him indifferent to those of the Yosemite valley. Most of Mr. Froude's time while in Sydney was occupied with its public men, with whom, as with those at Melbourne, he was much impressed. Unlike Mr. Finch Hatton, he was delighted with the harbour and with its commerce:—

"The tonnage of the vessels which now annually enter and leave the port of Sydney exceeds the tonnage of the Thames in the first year of our present queen."

On his arrival at Auckland he was struck with the ambition of its inhabitants, who are excavating the biggest graving dock in the world (the Great Eastern could float in it with ease) in preparation for the fleets which are to make Auckland their headquarters. Of the wisdom of this enterprise he is doubtful, and he is not without misgivings as to the great indebtedness of New Zealand. The only expeditions he made were to the Lake country and the "Terraces." These have been often and perhaps as well described by others, and he saw nothing of the Middle Island, the real backbone of the colony. His account of Sir George Grey's romantic home in the island of Kawau and of his conversation with that remarkable man is worthy of perusal.

Deeply impressed as he was with the future of these colonies, his chief attention was turned to the feasibility of a closer connexion between them and their mother country. He thinks that the initiative must come from them, and that any pressure on the part of England to bring about such a consummation would be viewed with suspicion by the colonists. All that England has to do is to remove obstacles—to do away with all feelings which have been engendered by the foolish indifference to the connexion which has been the fault of both political parties in England. It is usual now to deny that such a feeling ever existed, but the intention to part, Mr. Froude declares, "was an open secret among all leading statesmen, if it can be

called a secret at all, and in the high political circles the result was regarded as assured. 'It is no use,' said an eminent Colonial Office secretary to myself when I once remonstrated, 'to speak about it any longer. The thing is done. The great colonies are gone. It is but a question of a year or two.' Several instances of ignorance on the part even of our Secretaries of State are given from the writer's personal knowledge. The misuse of colonial patronage receives his severest censure. This has, however, been checked by the force of public opinion.

The favourite idea in Australia, according to Mr. Froude, is that in addition to undertaking the defence of their own shores, the colonies should make a direct contribution to England for the joint support of an imperial navy. This, our author observes, is federation *ipso facto*—an assertion that is true so far as foreign nations are concerned. As he remarks:—

"The cords that hold Oceana together may be slight in appearance if they are woven of seaman's hemp, but no hemp is better spun than the Admiralty ropes with the red thread at their heart."

Sentences like these will meet with favour in a land where "patriotism is not a sentiment to be laughed at—not, as Johnson defined it, 'the last refuge of a scoundrel,' but an active passion."

We may conclude with Mr. Froude's own words, in which he sums up the whole case elaborated in his pages:—

"Meanwhile, and within the limits of the existing constitution, we can accept their overtures, if they make such overtures, for a single undivided fleet. We can give them back the old and glorious flag; we can bestow our public honours (not restricting ourselves to the colonial St. Michael and St. George) on all who deserve them, without respect of birthplace; we can admit their statesmen to the Privy Council, and even invite them in some form to be the direct advisers of their sovereign. We can open the road, for their young men who are ambitious of distinguishing themselves, into the public service, the army, or the navy; we can make special doors for them to enter, by examination boards in their own cities; we can abstain from irritating interference, and when they want our help we can give it freely and without grudging. Above all we can insist that the word 'separation' shall be no more heard among us. Man and wife may be divorced in certain eventualities, but such eventualities are not spoken of among the contingencies of domestic life."

"If we wish to be one, the problem is solved. The wish will be its own realization. Two pieces of cold iron cannot be welded by the most ingenious hammering: at white heat they will combine of themselves. Let the colonists say that they desire to be permanently united with us; let the people at home repudiate as emphatically a desire for separation, and the supposed difficulty will be like the imaginary lion in the path—formidable only to the fool or the sluggard. No great policy was ever carried through which did not once seem impossible."

*Victor Hugo: his Life and Work.* By G. Barnett Smith. (Ward & Downey.)

*Victor Hugo: a Memoir and a Study.* By James Cappon, M.A. (Blackwood & Sons.)

*Victor Hugo.* Par Paul de Saint-Victor. (Paris, Calmann Lévy.)

In method and in intent the two books published in England upon him who is perhaps

the literary protagonist of France are the opposites of each other. Though Mr. Barnett Smith's succinct sketch of Hugo's career is not devoid of criticism, it makes criticism mainly subsidiary to the story of Hugo's active life. Mr. Cappon's book, on the other hand, is a critical study of Hugo's work and nothing else. It is convenient, therefore, to consider the two together. Though each writer is a warm admirer of his subject, Mr. Smith's admiration is less reserved than Mr. Cappon's. "No man," says he, "had ever a greater heart than Hugo—Shakespeare and few others only a more expansive intellect." Whatever may be said of the latter part of this dictum, most readers will agree with the former; most people will admit that Hugo's special glory lies in the greatness of his heart, and though many grievous disasters have of late years fallen upon France, not one of them—nor all of them combined—could work so fatally against her well-being as the calamity of her own forgetfulness in this matter—her forgetfulness that Hugo is her greatest son. Perhaps we in these columns can urge this with the more emphasis because often enough, when Hugo's works have come under discussion, our outspokenness has offended the fervid Hugolâtre of France, who will not bear to be told that with all his colossal powers Hugo's artistic shortcomings are so serious, his affectations and mannerisms are so common and so cheap, that among the greatest writers of the world there is for him no assured place. But many of these defects sprang from the greatness of that great heart of which Mr. Barnett Smith speaks, many of them are born of that high temper of the soul which entitles him to hold the place we claim for him of France's greatest son. Till the critics shall have learnt the import of Hugo's relations to the spirit of shallow cynicism which began, or rather revived with, the Second Empire, and has not passed away with it, his value and meaning in the France of the nineteenth century will never be fully understood.

Much more deeply than is commonly supposed did Hugo at the last mourn this materialistic and cynical temper, from which, we repeat, even the Republic has not lifted France. Those who at the last saw the most of him know that there were moments when, reflecting over this growing cynicism—this scorning of lofty ideals—the great enthusiast would "gin to grow weary of the sun." He knew that even as every individual man is great according to the strength of his enthusiasm, so it is with a nation. He knew that as every individual man is mean according to the depth and intensity of his cynicism, so it is with a nation. How could he then find comfort in Zolaistic France? For, properly considered, Zolaism is at the source of that grovelling temper which has come upon France, blighting her as mortally as another kind of cynicism is blighting England.

Of cynicism there are and always have been two kinds: the cynicism that would degrade man to the level of the brutes, and the cynicism that would chain him to the narrow structure of his own accidental conventions. And here is the difference between the cynicism of England and the cynicism of France. Not all the immense intellectual power of

Swift could turn the public taste in England to filth; but then the hard-mouthed paltry gentility of Congreve and Chesterfield so enslaved all classes that not even the vigorous revival of Romanticism could kill it, and now so rampant is it that there are few who dare to write a glowing sentence about anything. This, no doubt, is all true as regards Anglo-Saxon cynicism, as any Frenchman is only too ready to tell us any day. But surely France is in worse case when the cynicism of Balzac is found at last culminating in the disgusting pictures of Zola and the so-called realistic school. For it is never the so-called realism of the cynic's pictures, but the filth, which gives him his vogue. It is never the truthfulness of the painter, but the subject's uncleanness, which gives him his readers. This it is which makes the loss of Hugo so calamitous for France; the cynicism of the age beat against the rock of his genius, and was hurled back, and now who and what is to fill his place?

Like Paul de Saint-Victor, whose essays have recently been published, Mr. Smith and Mr. Cappon are both happiest when discussing Hugo's prose fictions. Indeed, this may be said of all criticism upon Hugo, French and English, save that of Mr. Swinburne. And as we have of late often discussed Hugo's poetry, and shall again have to turn to it on the appearance of Mr. Swinburne's forthcoming volume, we will confine our attention here mainly to the romances and what the critics have to say upon them. It is a pity that M. de Saint-Victor's study of 'Les Misérables' was left a fragment. It is full of insight. In it the critic dwells upon "the incomparable energy" displayed in that colossal work. And, indeed, literary energy is the source of most of M. Hugo's effects in fiction. In compassing illusion it is marvellous what literary energy will do, even when it has to fight against improbabilities such as Hugo's, and self-conscious cockney affectations such as Charles Reade's, or against a lack of literary qualities as in the case of the Abbé Prevost. And it is no wonder if in these days first-rate literary energy such as Hugo's could not restrain itself within the bounds of metrical forms, but turned to prose. Milton declared that when writing prose he wrote with his left hand; but so complex now is life, so multitudinous and so moving, that the poet who would be adequate to his age must be ambidextrous. Hugo felt this, felt it from the first, and began very early to write prose romances. Indeed, as has been truly said, "the bulk of the nation knows little of his highest poetical attributes, and accepts rather his narratives in prose—his 'Notre Dame de Paris,' his 'Misérables,' his 'Dernier Jour d'un Condamné,' his 'Travailleurs de la Mer,' his 'Quatre-vingt-treize'—as representatives of his power than his 'Contemplations,' his 'Voix Intérieure,' his 'Légende des Siècles,' and his 'Châtiments.'"

And this is another proof, if one were wanting, that although this busy age will still listen respectfully to the poet if he sings in tune, what it really wants is prose. It has time, perhaps, to hearken to a sonnet, but not to a legend of the ages.

But what about poetic drama? Even after the great battle of 'Hernani' Hugo felt that the stage—even the French



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stage—was not broad enough for an energy such as his. And if he felt this to be so with regard to the French stage, how would he have felt had his lines fallen in England, where the demands of the carpenter have long been so exigent that acted drama has ceased to be the literary form in which dramatic imagination can express itself? If in France he felt the demands of conventional structure to be so great that dramatic imagination has but little room for those flights, delicate and powerful, which alone can satisfy the truly conscientious artist, what would have been his attitude towards a stage like ours, where "business" is so entirely the one quest that literary beauties seem actually impertinent and in the way? Doubtless it is the degradation of the stage (from the literary point of view) which has given such a new importance to prose fiction in the literature of modern Europe, and especially to such prose fiction as Hugo's—prose fiction dealing, or attempting to deal, as Mr. Cappon points out, with those great issues of the soul which have hitherto been rendered by dramatic poetry:—

"For many, too, a difficulty may exist in the peculiar constitution of Hugo's universe, and the sort of reality which he seeks to picture and to explain for us. To one kind of reality we in England are sufficiently accustomed. The well-known types of the professional man, of the society man, of the political man; the mild amours of Anglican curates and the domestic jocularities of deans; the whole withered world of Thackerayan picture and satire,—are of little import to any one not bred up on the collects, ecclesiastical and secular, of Anglicanism. Thackeray's major and Thackeray's parson, these are too often the grimaces of humanity immortalized in our English fiction. Our matter is too conventional, and our best work wants that elevation of thought and universal interest which are found in the studies of Balzac or George Sand or Tourgenieff. When another age more catholic in its feelings and ideas has come, it will scarcely care to unearth this little world of ours. Of course, in the limited horizon of the English novel, a sort of superficial likelihood in the order of things is the great affair. To suggest a man's social standing or character from the style of his necktie, or his observance of etiquette, or from the tone which the duke or the parson assumes towards him, is amongst its chief secrets. Of this kind of realism there is in Hugo's works little or nothing. He is about as capable of understanding it as Plato would have been. Of the outward aspect of his world—the world at least which we find in his novels—we have already spoken. That side is of a coarse sensational character, abounding in the marvellous and gigantesque. But this is as much the counterpart of a profound sense of the life in things as Cervantes's humorous exaggeration on the surface of his great work is the counterpart of the reflective melancholy below. The characteristic of Hugo's world, on its inward side, is a prodigious faculty of living which he finds in the human soul, its vast and mysterious powers of feeling, comprehending, enjoying, and aspiring—this is the sphere of realism in his novels. Every faculty in man is the organ of the infinite and divine; but narrow and ignoble systems of society pervert and degrade his use of himself. For the full development of his nature requires that he should stand in true, and not in false or merely conventional relations to the universe around him. Falsehood is necessarily fatal to the higher life, and would be equally so to the lower, did not the conventions of the social state support and encourage it. There is nothing good or beautiful outside of what is true; there is nothing noble or sacred outside of what is natural. The reality which

we find in Hugo's works is thus something closely akin to the infinite element in it—something in the normal functions of life which, freed from the reactions and relaxations incident to matter, would be seen of divine and infinite force. With Hugo this view has all its logical issues. 'Je suis le têtard d'un archange,' he once cried, rounding off a discussion on the subject. Life, then, has possibilities which society does not seek to develop, mysterious depths which society does not recognise, but carefully covers and refuses to consider as other than unsightly and abnormal; but all the same, under the thin crust of conventions the hidden flood rolls loud and deep, and here and there the surface has begun to crack ominously. It is very much because Hugo looks so steadily at this side of life, and so much neglects the merely conventional, that we are ready to accuse him of exaggeration and sensationalism."

But perhaps realism is not a true Gallic quality at all; perhaps it is scarcely a Latin quality, but Teutonic. Perhaps it could be shown that there is more of the real Teniers-like power of reproducing the facts of nature in a single chapter by Miss Austen than can be found in the whole of Zola. Doubtless there is some little truth in the French so-called realists' glorification of their own methods and their disparagement of Hugo's. Doubtless a primary function of the artist, whether his vehicle be marble or colours or words, is, as Aristotle has declared, to imitate the facts of nature, and when he really and truly does this he will—so long as the facts he imitates are not in themselves repulsive—please our artistic sense. But absolute imitation is impossible, for, as Goethe says, "art is art because it is not nature." The artist must always select the points he would paint, and between Hugo and the realists the question is finally one of selection. For instance, those who are familiar with the lower forms of Parisian life know that such a world as that of which Gervaise is the centre in 'L'Assommoir' is impossible, though perhaps not quite so glaringly impossible as the fancy world beneath the Channel waters where the central figure is Hugo's famous octopus. The Parisian laundry business is such that it would have been quite impossible for Gervaise, even before she sank into sloth, to keep two husbands and do all, or half, what she did with her earnings. The temper and condition of the Parisian working classes and small shopkeepers are such that it would have been impossible, after the laundry business had been neglected and lost, for such a household to live upon borrowings and shopkeepers' credit. Again, the death dance of Coupeau during two or three days is an exaggeration of a real hospital incident—an exaggeration so monstrous as to pass from the horrible to the hideously comic. But so inexorable are the demands of art—so true is it that every story-teller, however prosaic or filthy, must, to be a story-teller at all, be a kind of artist—that even the Zolaist has to remember that "art is art because it is not nature"—even he has to touch some idealization, or he could not tell a readable story at all. Gouget in 'L'Assommoir' is as purely an ideal character as the good bishop in 'Les Misérables' or Esmeralda. The existence in the story of this sentimental blacksmith and lover of the wife of two living husbands makes the impeachment by the realists of Hugo's fancy figures ridiculous. Zola can photograph the wash-

tubs of the lavatory, but those who are washing and gossiping and quarrelling there are beyond his art and beyond his ken; for they are women—they are human beings, the wonderful creatures whom Homer and Sophocles and Shakspeare knew.

Mr. Cappon's remarks upon Hugo's improbabilities are good. He is much more severe upon them and upon Hugo's coarse effects than is Mr. Barnett Smith, who gives the romances little besides praise. With regard to the vexed question of Hugo's improbabilities, however, the most eloquent and forcible defence of them is to be found in M. de Saint-Victor's essay on 'Ruy Blas.' The question there raised as to what is probable and what is improbable in poetry and fiction is one of the most interesting in criticism, and yet M. de Saint-Victor does not seem to have properly presented it. Indeed, it seems never to have been properly presented by the French critics either of the Hugoistic or the Zolaistic persuasion. The real infirmity of M. Zola's art we have just glanced at; that of Hugo demands also a word, for it has been missed by the Zolaists themselves. There is, indeed, the strangest misconception in people's minds as to the degrees of probability or of improbability in a story, and Hugo's improbabilities can be well illustrated by referring to two well-known American story-tellers whose methods are proverbially opposed to each other.

If a person were asked which is the more improbable, Poe's 'Murders in the Rue Morgue' or Mr. Bret Harte's 'Outcasts of Poker Flat,' he would be pretty sure to say that while the former was strikingly improbable, the latter was not improbable at all; and yet a true criticism could show that Mr. Bret Harte's is the more improbable. No doubt it is not every night that a tame orang-outang escapes with its master's razor, runs along the roofs of the houses, and, finding a bed-room window open, leaps in where two ladies are preparing to go to bed, dances around them, tries in sport to shave them, dashes his weapon at their throats, and finally, in fear of its master, throws one dead body out of the window and thrusts the other up the chimney. But wonderful as are the events they are all possible, and, in fact, circumstances apparently as improbable as these have happened in real life. The action of the story does not run counter to the first principles of human nature. But seeing how powerful is the instinct of self-preservation when confronting death by starvation, can we accept as probable Mr. Bret Harte's story in which a prostitute—a prostitute of that peculiarly degraded order which is to be found in a Californian or Australian camp—deliberately starves herself to death in order to save the life of an entire stranger with whom she chances to be snowed up?

In a word, it is not the unusualness of mere incident, but improbabilities of character, that show the hand of the inferior artist. The more a man learns of the wonderfulness of this world the more chary he is in saying what is and what is not a possible complication of events; but the great elements of human nature are eternal. Before we touch upon Hugo's typical work, 'Les Misérables,' let us glance for a moment at Dumas's typical work, 'Monte Cristo,' where a young sailor on the eve of his

marriage is, through the treachery of his three companions, seized by the Royalist Government as a Bonapartist conspirator, confined in a dungeon in the Château d'If, and forgotten. In an attempt to escape by burrowing beneath his dungeon walls the young sailor reaches by accident the cell of an unknown fellow prisoner—a learned abbé. So far the incidents are both possible and probable, as the story of Baron Trenck shows. The sailor then learns that his fellow prisoner has discovered that in a certain grotto in the island of Monte Cristo a vast treasure lies concealed. Even here, uncommon as are the incidents, they are possible if not probable. The sailor's new-made friend imparts to him the secret and then dies. Finding his dead friend's body tied in a sack by the gaoler preliminary to its being carried outside and hurled from the rocks into the sea, the sailor determines to effect his escape by changing places with the corpse. Accordingly he drags the body through the burrow and lays it in his own bed. Then, armed with a sharp knife, he enters the sack, sews up the sack's mouth from within, and is finally hurled into the water by the turnkeys with a cannon ball tied to his feet. By the exercise of prodigious strength and dexterity he contrives when in the water to rip open the sack, cut the cord to which the cannon ball is affixed, reach the surface of the water, and swim for his life.

It is this last group of incidents which the critics have assailed. Improbable they are no doubt; but who shall say they are impossible? And if they are not impossible, and if the novelist has contrived to manipulate them so as to secure the reader's imaginative belief, they are artistically a legitimate group of incidents for fiction. The sailor reaches the island of Monte Cristo, finds the treasure, and becomes the richest man in France. And now the real improbabilities, or rather impossibilities, of the story begin, and it is just these which the French critics have never challenged. From this point all the incidents are ruthlessly manipulated in order to develop the motive of the story—the sailor's revenge upon his betrayers. These false friends were at the time of the betrayal seafaring men of Marseilles in the hero's own humble walk of life. But the revenger is now a millionaire, and one, moreover, who during his prison life had been elaborately educated by intercourse with his fellow prisoner. Consequently the illiterate fisherman and sailor who figured naturally enough in the opening of the story are not the proper quarry for such an avenger. They, too, have to become men of high position, moving in the first circles of Paris, and in every way worthy subjects of a gentleman's revenge. One becomes, therefore, a great general with a convenient "terrible secret," the exposure of which will ruin him; the other becomes a great Parisian banker, with equally convenient secret troubles. Vast as are the improbabilities here, not a single one among those critics who were struck with the improbability of the escape from the Château d'If takes the smallest heed of them. And it is the same with Hugo's 'Bug Jargal,' his 'Hans d'Islande,' his 'Notre Dame de Paris,' his 'Misérables,' his 'L'Homme qui Rit,' his 'Travailleurs de la Mer,' his

'Quatre-vingt-treize.' The mere novelty of the incidents is called improbable by the very critics who miss the stupendous improbabilities, psychological and other, of which the stories are only less full than Zola's "realistic" phantasms.

There have, for instance, been plenty of strictures upon the adventures in the sewers in 'Les Misérables,' the escape over the garden wall, and the like, but never upon the improbability of the entire conception of Valjean's character. And it is here that Mr. Cappon's defence of Hugo reads like a positive impeachment of him. In all countries it has been recognized that there is one human vice, ingratitude, the very existence of which in any man, in its active and militant form, betrays a heart so black that no power of circumstance or education can ever ameliorate it. Between a murderer or a would-be murderer and his victim there need not be a difference in kind. Both may in youth have started from the same moral level. But between an ordinary member of the criminal classes (as typified by Dickens's Magwitch) and a ferocious scoundrel like Valjean, whose moral nature is represented at the opening of the story as being lower than that of a tiger, the difference is really one of kind. It is grievously true no doubt that in man gratitude is not a passion—certainly not a powerful passion as it is in the brutes; but it nevertheless forms so important an element of human nature that a man exhibiting the murderous ingratitude of Valjean towards the good bishop is in his very elements different from his kind; he is precisely the one criminal who never could be reformed. To represent him, therefore, as becoming afterwards a kind of reincarnation of Christ is to write not a great novel, but a fairy story. Let it be remembered what Valjean's nature really is. In the hour of his most awful need, when society is hunting him down with the merciless pertinacity of a bloodhound, the forlorn gaol-bird finds himself cowering at the door of the good bishop. He is received with the same hospitality that would have been accorded to the greatest man in Paris. The best that the house can afford is placed at his disposal, and at last he, the galley slave, finds himself actually in the bishop's bed. It may be said, perhaps, that in the professional thief so strong is the impulse to steal that a man with natural germs of goodness in his soul might, even after experiencing such generosity as this, be tempted to decamp with one of his benefactor's silver candlesticks. Lady Pollock in a charming paper upon Hugo has reminded the readers of the 'Memoirs' of St. Simon that a sorely tried protégé of M. d'Orléans did really commit this identical act of ingratitude. But Valjean's impulses were far worse than those of the poor gentleman mentioned by St. Simon, or of any mere thief: they were to murder his benefactor for being his benefactor. "Il semblait prêt à briser ce crâne ou à baiser cette main." He belonged, therefore, to that "race gangrenée qui n'est bonne qu'à mourir."

Fiends capable of contemplating such a murder as Valjean's would have been have existed, no doubt, as the criminal records of France show. And they are the only miscreants who have always been found

incorrigible. To say that death is their proper punishment is almost to utter a blasphemy against the sanctity of death and against the beneficent edict that has "appointed unto all men once to die." In Hugo's story this monster of ingratitude becomes not only corrigible, but the most benevolent man in France—the personification of all the Christian virtues. These are the improbabilities in which Hugo loved to indulge. The truth is that with him situation is more than character—a fact which Mr. Barnett Smith fails to see when, speaking of 'Notre Dame de Paris,' he says, "The gipsy girl Esmeralda, a fascinating creation, has been compared with the Fenella of Scott, the La Gitanilla of Cervantes, and the Mignon of Goethe." Esmeralda was not a gipsy, but a French girl stolen by gipsies, and save in her love of music she is without a single Romany trait. A nineteenth century schoolgirl might, no doubt, prattle her sentimental definitions of love as Esmeralda prattles to Gringoire, but not a bohemian dancing girl in the Cour des Miracles. In art as in logic, if you prove too much you prove nothing, and Hugo—like Zola, like all writers whose main literary weapon is emphasis—is constantly proving too much. But then while Hugo is a great poet trying to prove that man is by nature but a little lower than the angels, M. Zola is a cynical materialist trying to prove that man is a little lower than the brutes.

We have left ourselves no space to speak of Hugo's other romances, nor of the remarks of Mr. Smith and Mr. Cappon upon them. Nor can we touch upon the dramas, save to observe that we entirely agree with Mr. Cappon in placing 'Le Roi s'Amuse' at the head of them; and also that the dangerous third act, where Blanche escapes from the king's chamber, contrasts favourably with the scene in the wood near Zalamea in Calderon's play 'The Alcalde of Zalamea.' Indeed, a most interesting study might be made of these two plays in relation to the art of Calderon and the art of Hugo.

*The Growth of the Homeric Poems: a Discussion of their Origin and Authorship.* By George Wilkins, M.A. (Dublin, University Press.)

THE first feeling of the scholar who opens this book may be one of surprise mingled with indignation at what may seem to him a most audacious piece of plagiarism. Further reflection will lead him to fancy, or at least to hope, that he was wrong in taking Mr. Wilkins seriously in what is probably meant as a mere *jeu d'esprit*. It is, at all events, safe to assume that Mr. Wilkins wrote this work not for its ostensible purpose, but by way of taxing his critic's ingenuity with a little Homeric problem of his own. He has taken upon himself, it may be supposed, the part of a diaseuast, stringing together a number of "older lays," and putting them forth in order to find out whether English critics will see through the superficial appearance of unity which he has given them, and will succeed, like Lachmann and Kirchhoff, in resolving the complex into its original parts. We accept the challenge, and offer a complete solution of the problem, with the more confidence because we,

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unlike Lachmann, can point to chapter and verse of the still existing originals.

The "earlier rhapsode" of whom our diascueast makes most use is Dr. Benedictus Niese. Chapters vi. to xii., forming nearly half of the whole book, are taken from 'Die Entwicklung der Homerischen Poesie'; there is a great deal of condensation and but little dilution; perhaps 5 per cent. of these ninety-seven pages are due to Mr. Wilkins. Prefixed to this "Urdichtung," as Mr. Wilkins's German examples would say, is a "Vordichtung," consisting of chapter v. This is borrowed wholesale from Bonitz, who rhapsodized in Vienna in about the 660th Olympiad—we mean some twenty-five years ago—his lecture 'Ueber den Ursprung der Homerischen Gedichten.' Here there is but little condensation; perhaps 10 per cent. may be put down to "Erweiterungen" by the diascueast; all the rest is the original bard. There is next a "Nachdichtung" on the Mycenaean and Homeric age; this is Helbig pure and simple, being derived entirely from 'Das Homerische Epos aus den Denkmälern Erläutert.' Here we find no traces of the activity of the diascueast at all.

Again, it may be noticed that the chapter on pre-Homeric poetry is an "Umdichtung," or adaptation of the corresponding chapter in Sittl's 'Geschichte der Griechischen Literatur.' Our Pisistratus has pulled it about a great deal, and it has suffered severely in the process, but it retains a certain sign of its origin in the reproduction of misprints ("δορῆτες ἔδωκ, δαδάρας βασυνάμ," p. 7).

The "Eindichtung," or interpolation of the chapter on the prolegomena of Wolf, and of the appendix on those of Villoison, is equally a furbishing up of older rhapsodic materials, as the former in part and the latter we believe entirely owe their existence to the corresponding appendices to M. Pierron's 'Iliade.' The proofs of this assertion are brief, but rather neat. Mr. Wilkins professes to give the full title of Wolf's book; but he differs from Wolf, and agrees with Pierron, in omitting the noteworthy words "volumen i.," and in changing "Halis Saxonum" into "Halle." On p. 32 he attributes to Wolf an explanation of the word διασκευαστής which is given by Pierron in a note as a direct contradiction to Wolf's own view. In his account of Villoison he writes (p. 205), "Villoison concludes that our common text is not even that of Aristarchus," which, of course, is nonsense. The origin of the mistake is clear when we turn to Pierron ('Iliade,' ii. 505), "Villoison en conclut que notre vulgate n'est point le texte même d'Aristarque." Another note of French origin is the word "Æolian," which would hardly have been applied to the Æolic dialect but for Pierron's "æolien."

Of the remainder of the book, one chapter is professedly an abstract of Fick's recent Homeric theories, and only one, that on the English school, remains, besides the preface, to show the unadulterated work of the diascueast himself. Such is our solution of Mr. Wilkins's problem, which we have found disappointingly easy.

Now we are afraid that Mr. Wilkins has entered a little too thoroughly into his assumed part of diascueast. Rightly feeling that neither the θεμότες of Agamemnon

nor the laws of Solon included a Copyright Act, he has forgotten that the manners of our unheroic age demand a due acknowledgment when the words of one author are transferred wholesale into the pages of another. But his ethics are prehistoric. He studiously eschews the very names of Helbig, Bonitz, Pierron, and Sittl; while as for Niese, he names him only once, and that, by a stroke of real ingenuity, in the manner best calculated to mislead the simple. This is on p. 138: "Niese has pointed out how none of the preceding scenes will serve as induction, and Kammer has successfully abolished," &c. What student would believe after this that he has been reading for the last seventy pages, and will read for the next twenty-five, nothing but Niese pure and simple?

But the most artistic thing in the book is the dramatic manner in which Mr. Wilkins presents to us his assumed character of the botcher ("Flickmeister"), whom no German critic fails to detect and despise. How naïvely he displays his ignorance of the authorities whom he cites! For instance, p. 14, "The Scholia are principally the criticisms of Aristarchus as reproduced by Aristonicus, Didymus, Herodian, and Nicanor, but very often they are verbal quotations from Aristarchus himself"; p. 105, "Kammer believes the rampart to have been a historical reality." Poor Kammer! How characteristic is the carelessness which transforms the Provost of Oriel into "Prof. Munro"; how lifelike the impertinence which speaks slightly of that distinguished scholar; how tranquil the manner in which the property conveyed from Niese and the rest is spoken of as "our investigations," "our attempts," while the pages are strewn with second-hand quotations from German scholars whom, to judge from a few specimens, Mr. Wilkins has never read! This is really a most successful presentment of the nature of the "miserable redactor" whom Bergk, Kirchhoff, and the rest have taught us to know so well.

In short, Mr. Wilkins has overdone his part. He appears at first sight to write with such good faith that we should not be surprised to find many persons taking the book seriously, as we ourselves once did. Should this unfortunately be the case, Mr. Wilkins must expect to hear some very hard words, as by this time it will be pretty clear that the assumed character of the diascueast is inconsistent with any trace of useful work. We would strongly advise Mr. Wilkins in future to throw off the mask behind which he has chosen to hide, and to give a little of himself. If he will base an independent opinion on adequate knowledge, we see no reason why his second book on Homer should not be one of which English scholarship need not be ashamed. But he must be careful in future not to appropriate other people's views *en masse* without acknowledgment, even in jest, as such a practice may be called by ugly names.

*History of Prices since the Year 1850.* By Michael G. Mulhall. With Eight Coloured Diagrams. (Longmans & Co.)

MR. MULHALL has compressed a history of prices extending in time over nearly five-

and-thirty years, and in space over the whole world, into one small volume—portentous as far as mass of materials dealt with is concerned, but in respect of portability capable of being carried in a very tiny pocket. A scrupulous economy in every figure, it may be said in every word employed, has been needful to produce this result. The best example of compression, perhaps, in the volume is in the second chapter, on "Price-levels in Europe and America." Mr. Mulhall discards the method employed by most English economists of endeavouring to compute the rise or fall of prices by means of numbers based on the prices of different articles as compared with each other from one year to another, and follows one of his own, which he states is founded on the "volume of trade." This method, Mr. Mulhall says, "has only one drawback, that it involves a great amount of labour"—labour which, he continues, is "well required, for we know that we have the exact measure of the rise or fall in the purchasing power of gold, instead of vague and illusory approximations." Mr. Mulhall proceeds to estimate the range of prices in the years 1881-84 according to this method as compared with those in 1841-50, and he comes to the conclusion that 91%. 10s. "in 1881-84 would buy the same quantity of merchandise as 100% in the decade alluded to, and therefore the fall of price is 8½ per cent." By the ordinary method which other statisticians have used, the range of prices in 1881-84 has been reckoned as not being by any means so much below what it was in 1841-50 as Mr. Mulhall has estimated it. The correct ascertaining this point, the alteration in prices of recent years, is the burning question of the day among statisticians, who may be pardoned if they feel themselves somewhat hardly used that the clue to the method employed by Mr. Mulhall is not to be clearly traced in his work. We presume that he has followed a method similar to that employed in the very interesting reports on the prices of exports of British produce prepared for the Board of Trade by Mr. Giffen, and has estimated not only the alterations in price, but in the ratio which each article bears to the total quantity of trade done. It should be a rule in all statistical works that the method employed in forming the calculation should be clearly stated, so that readers may know for themselves how the results of the calculation were arrived at, and not have only the result without the method.

Mr. Mulhall devotes a chapter to the precious metals. The first sentence of this runs as follows:—

"So long as gold and silver are used in the purchase of commodities, we must study their movement, although the best authorities (except Jevons) maintain that the supply of the precious metals has no perceptible effect on prices, a fact which the experience of the last thirty years fully confirms."

With this opinion we are entirely unable to agree. The expression "the best authorities" is so vague that one cannot trace by any means what it is intended to cover; but the admission that Jevons held a contrary opinion might be enough to induce even a very bold statistician to pause. If there was a quality in which the late Prof. Jevons was supreme, it was in the faculty of discerning

the true bearings of such an investigation as one into the course of prices; and many high authorities, including Mr. Goschen, have come to the conclusion that the alterations in the supply of the precious metals have greatly affected prices during the last thirty years. Mr. Mulhall's remarks on the decline in value of silver are as far from being correct as those we have just referred to. He considers that this fall, "20 per cent. since 1861, is not so much the result of over-production as of diminished use in manufacture, electro-plate having in great measure superseded it." Here, again, it is difficult to agree in the least with Mr. Mulhall, as, in common with almost every one who has considered the subject, we had attributed the drop in the value of silver more to the action taken by the "Latin Union" as to coinage of that metal than to anything else. Mr. Mulhall's opinions on the question of the supply of the precious metals and price are so fixed in his mind, that he quotes a sentence from Adam Smith to the effect that "the continued influx from the American mines in the sixteenth century was quite inadequate to produce any progressive effects on the general price of commodities in Europe"; being, apparently, entirely unconscious all the while that Adam Smith had devoted a very long chapter in the 'Wealth of Nations' to proving the exact contrary. We take our leave of Mr. Mulhall with regret. His diagrams are ingenious and the range of his research is immense; but a tendency to draw sweeping conclusions on data apparently too slender mars the pleasure with which we should have desired to hail his work.

#### NOVELS OF THE WEEK.

*A Fair Maid.* By F. W. Robinson. 3 vols. (Hurst & Blackett.)

*In Shallow Waters.* By Annie Armit. 2 vols. (White & Co.)

*Respite Finem.* By G. Bianca Harvey. (Maxwell.)

*Leaven of Malice.* By H. Evelac. (Sonnen-schein & Co.)

THE migration into Kent of the London poor during the hop-picking season is a pilgrimage more pathetic, more suggestive of the mingled yarn of human life, than that old Canterbury pilgrimage which Chaucer has immortalized in song, inasmuch as the impulse of hunger is, as Dr. Johnson would have declared, the most tragic of all goads. As they toil along the dusty paths of England's garden, the threadbare pauper, the unsuccessful thief, the forlorn and wearied flower-girl jostling the still more forlorn and wearied street-walker, the starving clerk out of employ, the artisan on tramp, the broken-down gentleman with "better days" behind him, make a motley picture such as Callot, prince of gipsy painters, could never have rendered. Such a phase of contemporary English life was well worth being registered in fiction for future times, and among the English novelists of our day there is no one so competent to register it as the author of 'Owen, a Waif,' and 'No Church,' two stories in which a realism far more true than Zola's was informed by an imagination as free from corrupt taint as Miss Austen's or Miss Thackeray's. For a quarter of a century before "slumming"

had become the fashion of the hour, Mr. Robinson had devoted much of his remarkable powers of description to the task of bringing before the readers of English fiction the sorrows of England's homeless waif—the sorrows and the joys. And if we find him pointedly alluding to this, if we find him speaking here of the waif of the highway, "with his writing friends to make a 'bitter cry' for him, and then to forget him altogether," he has certainly good cause to indulge for once in such very gentle satire. The story opens with a picture of two wayfarers, mother and child, toiling along the dusty Kentish road:—

"They came down the dusty hill together, mother and child. They had been walking together all day—all the week, for the matter of that—and were travel-stained, and footsore, and very weary. Even their hair was thick with Kentish dust, which had covered everything upon them, and made them of one dull drab. They were two weird, deplorable specimens of humankind, but then all Kent was alive with deplorable specimens at that season of the year. The hops were being picked, or waiting to be picked, and the hop-pickers were mustering at Yalding and Parley, and round about the busy towns of Maidstone and Sevenoaks—mustering all over Kent, in fact—and so there was little to wonder at in the appearance of these nomads. Mrs. and Miss Shargool were no worse than a great many, and were better and more respectable—even more excessively genteel—than a great many more. They were at least quiet and orderly females, and in fear of the law; and at the last village which they had passed there had been lawless women fighting, and screaming, and clawing at each other's faces, and making the place hideous with their blasphemy; there had been women drunk and women even worse than the brute beasts of men who were with them, atoms of a dark estate, and black blots upon the fair green 'gardens' round about. They were strangers to the neighbourhood by their curious looks to right and left of them; they had not come into Kent on the errand which had brought so many thousands from the London slums, from the villages and towns of Kent and Sussex, from the wilds of Ireland with samples of the wildest Irish; for they passed garden after garden where the 'hands' were short, and where work might have been had for the asking."

By telling what was the mother's object in making this pilgrimage we shall not be unfairly divulging Mr. Robinson's plot. Mrs. Shargool, the persecuted wife of a brutal husband, having suddenly, and at the very moment when she feels the hand of death to be upon her, become possessed of ten thousand pounds (a legacy from an eccentric relative), has determined to find an old lover of hers, a Kentish hop-grower, whom in her youth she had jilted, and place the money in his hands for the behoof of the little girl trudging at her side, believing the lover to be a man of ideal probity. The mother and child find their way to the "oast-house" of the man they seek, and there the mother, having first sent the child away, remains in the hope that her lover will find her and undertake the trust. The fumes of the oast-house, however, bring on asphyxia, and she dies. The hop-farmer entering recognizes the dead body, and finds upon it ten thousand pounds in bank-notes. Being in great difficulties he succumbs to temptation, and steals the money; and the way in which the treachery and theft act upon himself, upon his family, and

upon the family of the dead woman forms the dramatic motive of one of the most high-minded stories we have read for a long time. Not that 'A Fair Maid' is so powerful as 'No Church' or so humorous as 'Grandmother's Money'; but it is sweeter in temper, more idyllic in suggestion, and written in a much purer style. It was, indeed, Mr. Robinson's good fortune to start as a writer without relying for his effects upon literary mannerisms. Hence his style improves by the mere practice of writing, and doubtless this is why he seems to gain in freshness as he grows older. It has been well said of him that, given the materials of a story, there is no living writer who can lay them out with such easy skill. In each chapter exactly so much of the plot is divulged as is necessary, and yet the self-conscious ingenuity of the mere constructor is rarely apparent in his method. This cannot always be said of his great master, Dickens.

Miss Armit set herself such a high standard in her former novels that it is satisfactory to find no falling off in her new story. The opening chapter reveals the same power of acute analysis commented upon in these columns on the occasion of the appearance of 'The Garden at Monkholme'; the development of character in the leading personages is traced with great consistency and impartiality, and the reader is all along made conscious of a reserve of power and pathos which the writer draws upon at times with excellent effect. The chief ground of complaint is that Miss Armit has allowed the shadows to predominate in her sombre study of the disastrous effects wrought by "the persistent waves of selfishness" on a strong but generous nature. It is not until the second volume that there is any really bright dialogue. At the same time, the unflagging interest and cohesion of the whole will, with most readers, outweigh this deficiency, especially as it only enhances the quasi-tragic character of the story. And from the scenes between Jack Langford and Kate Dilworth the reader will gather that Miss Armit has a very pleasant vein of humour when she chooses to indulge in it. A word is due, before taking leave of this excellent novel, to the intelligent and finished style which distinguishes the author from so many other novelists, male and female.

The author of 'Respite Finem' has essayed an arduous task in attempting to delineate "the life led at home in Russia and abroad in exile by a political 'suspect,'" to quote from her preface. She has been further handicapped by the publishers' announcement as to the interest of her story, and by an awkward style, the harshness of which is at times so marked as almost to favour the supposition that the book is a translation rather than an original work. Still, if the result is not a conspicuous success, it is at least a fairly interesting tale. The author writes with a good deal of earnestness and vigour, and her thoughts are, on the whole, in advance of her means of expressing them. The dialogue is occasionally spirited, and in the main the position taken by women in revolutionary politics and their dexterity in evading detection are cleverly indicated. If this be a first attempt, as it seems reasonable to suppose, it is distinctly promising, the faults which characterize it being mostly capable



of correction, while the merits are likely to develop with further practice and experience.

The local colouring—Scotch in this case—is undoubtedly the strong point in 'Leaven of Malice.' But it is laid on with a heavy hand, and a conscientious regard for detail which savours at times of the guide-book; for instance, the author is careful to inform us of the exact dimensions of the hall of a Scotch castle where one of his chief characters resides. The dialogue is in keeping with the long-windedness of the descriptive passages. The personages do not converse, but perorate; and the dialogue of all grades, from that of footman to laird, is on the same intellectual level. The humour, such as it is, is of the facetious order, and the manners of the *dramatis personæ* genteel or "tasty"—to borrow a favourite adjective of the author's—rather than gentlemanlike.

#### HISTORICAL AND ANTIQUARIAN BOOKS.

*The Life of the Renowned Doctor Preston.* Writ by his Pupil, Master Thomas Bull, Minister of Northampton, in the Year 1628. Now first published and edited by E. W. Harcourt. (Parker.)—The manuscript of which this is a reproduction has lain for many years unknown in the library of Nuneham Park. A companion volume, 'The Life of Mrs. Godolphin,' was edited in 1847 by the late Bishop of Winchester. This Puritan biography, which has now at last seen the light, is as worthy of attention as John Evelyn's memoir of his saintly friend. Dr. Preston was a Puritan of the Puritans—no one ever stated the extreme doctrines of Calvinism with less reserve than the Master of Emmanuel; but he was learned in much of the science of the day, had studied the schoolmen, and mixed much in the world. He was a courtier as well as a great preacher, and thus was delivered from the snare into which many of the Puritans fell of treating all things except their own narrow theology with contempt. Preston's theology was narrow enough in all conscience. A careful examination of his arguments in a certain discussion held by him, given here in a condensed form, will make clear to any one who can translate theological dogmatism into political action how it came to pass that the Puritan leaders in the generation which followed him, good men and true as almost all of them were, could calmly and with no thought of evil be guilty of needlessly cruel acts such as the execution of Archbishop Laud. That Preston's teaching is but a refined type of that of the ordinary Puritan minister we know. We cannot, therefore, feel great amazement at the outburst of godlessness which took place when the Restoration took off the strain from the minds of those who for long years had borne the burden of this well-meant narrowness. Preston at the beginning of his career had no thought of becoming a divine—indeed, his biographer says that his first ambition was to be a courtier, and that in the beginning he "held the study of divinity to be a kind of honest silliness." From this opinion he was, as it seems, suddenly converted by a sermon which he heard, and from that time put away from him all studies which were useless to him in his position as a teacher of religion. At no time did he despise worldly things. For a great part of his life he was on friendly terms with the Duke of Buckingham, and he won the admiration of James I. by maintaining in a public argument that "dogs could make syllogisms." This gave the king an opportunity of showing his own wisdom. The British Solomon told an anecdote which, if true, had little point in it, but the tendency of which was to prove that dogs did possess the logical faculty; but the answerer in the dispute, too wise to call in question

the weight of the king's authority, pleaded that "His Majesties dogs were always to be excepted, who hunted not by common law, but by prerogative." The disputation pleased the king so much that Preston seems to have always had a fair share of royal favour. When Charles I. came to the throne clouds began to gather, and it is probable that if Preston had lived his name would have occurred in the lists of Puritan sufferers for conscience' sake. He died in July, 1628, before theological controversy had become blended inextricably with things political.

*Transactions of the Leicestershire Architectural and Archaeological Society.* Vol. VI. Part II. (Leicester, Clarke & Hodgson.)—There is not much to say in blame or praise of the number of the *Transactions* before us. It is certainly inferior in interest to its predecessors, but, on the other hand, contains no rubbish such as is too commonly found in the journals of provincial societies. The table of the descent of certain Leicestershire peers from Henry VII. will be of some local interest. The Rev. W. G. Dimock Fletcher's 'Notices of the Herrick Family' are of far more value to the scientific genealogist, as they consist mainly of careful abstracts of wills and extracts from parish registers. In 1612 Mary "Eyrick" bequeaths "A ston pote civered with silver." This must have been some sort of drinking-vessel, but its kind we know not. The same lady leaves to a kinswoman "one payer of blankites of linsy wolsy of my one makinge," which proves that this mixture of flax and wool was a home manufacture. A fragment of a song composed by some eighteenth century person who hated enclosures exists which points to the same conclusion:—

But now the commons are ta'en in,  
The cottages pulled down;  
And Moggie's got na wool to spin  
Her linsy-woolsey gown.

The Rev. Cecil Moore's biographical sketch of his ancestor the Bishop of Ely, whose valuable collection of manuscripts and printed books George I. presented to the University of Cambridge, is a useful contribution. Very little seems to be known about the private life of one who is now chiefly remembered as the first of black-letter collectors.

#### OUR LIBRARY TABLE.

PROF. SEELEY'S *Short History of Napoleon the First* (Seeley) is, in the main, an expansion of the able article he contributed to the 'Encyclopedia Britannica.' Prof. Seeley has availed himself of Boulay de la Meurthe's recent work on the policy of the Directory in relation to the Egyptian expedition, and this episode, if so it can be called, is more clearly presented than in any other English work. We have little to add to our criticism of the article in the 'Encyclopedia.' Prof. Seeley makes a somewhat grudging admission of the value of the work done by Napoleon in Italy; but he has not modified the other statements to which we took exception. He still believes, for instance, in the legend of Spanish heroism; and avers that the army Napoleon led at Waterloo was the finest he ever commanded, an assertion which no competent military critic will endorse. On reading this enlarged version of Prof. Seeley's article we feel more strongly than before that while the case against Napoleon is stated with singular vigour, the other side of the matter is too lightly touched on. For instance, while justly blaming Napoleon for breaking the Peace of Amiens, he has no word of condemnation for the conduct of the English Government in retaining Malta in defiance of the treaty. In fact, he apologizes for it. At the same time we freely admit the ability and value of Prof. Seeley's book. The passage in which he points out that Napoleon's ideas were those of Frederick the Great, not of the Revolution, is a masterly piece of historical criticism.

*The Spitalfields Genius: the Story of William Allen.* By J. Fayle. (Hodder & Stoughton.)—If the respected and respectable man who is oddly dubbed "the Spitalfields genius" could by any means have been enabled to express an opinion of "the story of William Allen," we are convinced that he would have shared our views as to its extraordinarily bad taste. The quaint Quaker conventionalisms of a century ago, when set in the flippant language of Mr. Fayle, are not only incongruous, but grotesque. The book begins with an "Apologia" (on the plea "I like"), goes on with a "Proem," and ends, instead of an index, with a "Finale." It is full of italics, and of impertinent and unmeaning marks of quotation in the shape of turned commas. It even improves a letter written by the Duke of Wellington (of all men in the world) by putting two lines of it in italics. A greater contrast than these pages present to the quiet narratives of Dr. Smiles it is not easy to imagine. Nor does Mr. Fayle take any heed to be informed as to his facts when he conceives that a point is to be made. He speaks of the Duke of Kent as "the son of George III., who dared to think for himself, and to eschew sack, and live cleanly, and thereby come under his father's ban (or perhaps that of his father's advisers)." We never heard before that that respectable king was addicted to sack and to indecent living. He calls King Ferdinand of Naples the uncle of King Ferdinand VII. of Spain, confusing the former with his grandfather Ferdinand IV., who died in 1815. It is hardly surprising, therefore, to find it stated that when "a certain young Mr. Gladstone took the matter up, *exit* Bombaism." Those who know Naples well are unaware of any such sequence of events. To come nearer home, the great name and influence of Robert Owen, as the organizer of New Lanark, altogether disappear behind the portraiture of Allen, whose connexion with the affair was comparatively slight. It would have been needless to refer to this but for the reprobation due to such a sentence as: "On inquiry also among the ministers and others, they learned that Owen's principles had made but little way among the people, and there had not been a case of drunkenness for many a year." Does Mr. Fayle mean to imply that Robert Owen as well as King George III. was a patron of drunkenness? We think it right to point out positive blunders and misstatements such as the above in order to show that the unfavourable opinion of the book, which its bad taste compels every lover of the purity of English literature to form, is not matter of taste alone. If anything could make the memory of William Allen other than honoured, it would be a book of which the author tells us that "I have spoken throughout in the first person, as it is my story." He is welcome to the italics.

In *Les Grands Maîtres de la Littérature Russe au Dix-neuvième Siècle* (Paris, Lecène & Oudin) M. Ernest Dupuy gives an interesting account of the literary career of the three greatest Russian novelists, Nicholas Gogol, Ivan Tourguénief, and Count Leo Tolstói. He appears to be well acquainted with Russian literature, and he gratefully acknowledges in his preface the valuable assistance which he has received from some of his Russian friends. So his book may be accepted, to a certain extent, as the representative of Russian opinion with respect to the writers with whom it deals. Whether he will succeed in inducing Western readers to make themselves acquainted, through the medium of French translations, with the works of Gogol and Count Leo Tolstói may be doubted. Gogol is a humourist whose merits can scarcely be appreciated by any one who is not familiar with the land and the people which he described and the language in which he wrote. Count Leo Tolstói is capable of doing great things, as he has proved by his 'Peace and War,' a work of which some

parts can appeal to all minds, though there is much in it which is tedious and irrelevant, and its most striking effects are due less to the skill of the novelist than to the grandeur of the events with which he deals. With Tourguénief the case is different. He alone of Russian writers has become universally known, and has exercised a great influence outside the frontiers of his own country. In dealing with Tourguénief's writings M. Dupuy has followed in the footsteps of the greater part of the Russian critics, and has devoted himself more to an investigation of the social and political problems suggested by the novelist than to the artistic skill with which the novels themselves have been composed. But at the present moment Russians pride themselves so much upon being earnest and practical, that mere artistic skill appears to them a matter of small account.

We can barely enumerate the works of reference on our table: Mr. Howe's *Classified Directory to the Metropolitan Charities* (Longmans), a highly useful little volume.—*The Gardeners' Year-Book*, edited by Dr. Hogg ('Journal of Horticulture' Office), and *The Garden Oracle* of Shirley Hibberd ('Gardeners' Magazine' Office), two serials of established reputation,—and those convenient little volumes edited by Mr. Walford and published by Messrs. Chatto & Windus, *The Shilling Peerage*, *The Shilling Baronetage*, *The Shilling Knighthood*, and *The Shilling House of Commons*.

We have also to acknowledge the receipt of *The Publishers' Trade List Annual* (New York, 'Publishers' Weekly' Office) which is a credit to the booksellers of the United States, and has reached its thirteenth year; and of *Deacon's Newspaper Handbook*, issued by the well-known advertisement agent of that name.

MESSRS. CASSELL have sent us sundry other volumes of their laudable enterprise "*The National Library*": *The Autobiography of Franklin*, *The Rivals and School for Scandal*, and a translation of Silvio Pellico's *Le Mie Prigioni*.

## LIST OF NEW BOOKS.

## ENGLISH.

## Theology.

- Bowen's (F.) *A Layman's Study of the English Bible*, 4/6 cl.  
Capes's (J. M.) *Church of the Apostles*, 8vo. 9/ cl.  
Dover's (T. B.) *The Seven Last Words*, 12mo. 2/ cl.  
Pulpit Commentary: Ephesians, Philipians, and Colossians, by Prof. W. G. Baileie and others, roy. 8vo. 21/ cl.

## Poetry and the Drama.

- Ashe's (T.) *Poems*, complete edition, cr. 8vo. 10/6 cl.  
Debenham's (L.) *Drama for the Drawing-Room*, cr. 8vo. 3/ cl.  
*Twilight Shadows*, and other Poems, by R. M. E. A., 3/6 cl.

## History and Biography.

- Amherst's (W. J.) *History of Catholic Emancipation*, &c., in British Isles, from 1771 to 1820, 2 vols. 8vo. 24/ cl.  
Kingsley's (R. G.) *The Children of Westminster Abbey*, Studies in English History, cr. 8vo. 5/ cl.  
Phelps's (S.) *Memoirs of*, by J. and E. Coleman, 8vo. 12/ cl.

## Geography and Travel.

- Pelieschi's (G.) *Eight Months on the Gran Chaco of the Argentine Republic*, cr. 8vo. 8/6 cl.

## Philology.

- Trübner's Oriental Series: Miscellaneous Papers relating to Indo-China, 2 vols. 8vo. 21/ cl.; *The Satakas of Bhartrihari*, trans. into English by Rev. B. H. Wortham, 5/ cl.

## Science.

- Aveling's (E. B.) *Chemistry of the Non-Metallies*, cr. 8vo. 4/6 cl.  
Chadwick's (W.) *Combined Number and Weight Calculator*, sm. folio, 30/ half bd.  
Ross's (J.) *Handbook of Diseases of the Nervous System*, 18/ cl.  
Russell's (W.) *Investigations into some Morbid Cardiac Conditions*, cr. 8vo. 5/ cl.  
Stewart's Civil Service Arithmetic, by W. Russell, cr. 8vo. 4/6 cl.  
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## A CLASSIC LANDSCAPE.

THIS wood might be some Grecian heritage  
Of the antique world, this hoary ilex wood,  
So broad the boughs, so deep the solitude,  
So grey the air where Oread fancies brood.

Beyond, the fields are tall with purple sage;  
The sky hangs downward like a purple sheet—  
A purple wind-filled sail—the noonday heat;  
And past the river shine the fields of wheat.

O tender wheat, O starry saxifrage,  
O deep-red tulips, how the fields are fair!  
Far off the mountains pierce the quivering air,  
Ash-coloured, mystical, remote, and bare.

How far they look, the mountains of Mirage!  
Or northern Hills of Heaven, how far away!  
In front the long paulonia blossoms sway  
From leafless boughs across that dreamy grey.

O world how worthy of a golden age!  
How might Theocritus have sung and found  
The Oreads here, the Naiads gathering round,  
Their pallid locks still dripping to the ground.

For me, O world, thou art how mere a stage  
Whereon the human soul must play alone,  
In a dead language, with the plot unknown,  
Nor learn what happens when the play is done.

A. MARY F. ROBINSON.

## MYLES COVERDALE.


Tweed, Lymington.

REFERRING to the correspondence in your columns of July and August, 1884, and to the portion of the historical introduction to the 'Registers of the Dutch Church, Austin Friars, London' (Lymington, 1884), concerning the part Myles Coverdale had in the first complete edition of the English Bible published in 1535, it will be most interesting to all your readers to know that my attention has been drawn to a letter to Lord Cromwell, written by Coverdale, dated at Paris, August 9th, 1538, and signed by him, Richard Grafton, and William Grey. This letter will doubtless go far to upset the opinions of certain learned writers on the history of our early English Bibles, who contend that Coverdale did not use the Hebrew, Caldee, or Greek versions, but solely took advantage of the work of others. Dr. J. L. Porter, in his article on 'The First English Bibles' published in the May number of *Good Words* of last year, still adopts Mr. H. Stevens's version. He seems to have heard nothing of the affidavit of Emanuel van

Meteren concerning Coverdale's Bible, which turned up seventeen months ago. It would have been well if the learned doctor had studied the above two documents, which curiously appear to have been also overlooked by those who have since then written on the subject. Mr. H. W. Bruton, who read a paper on the Coverdale Bible at the meeting in May last of the Gloucestershire County Archaeological Society, also appeared ignorant of the new details. The writer of the article on 'Old English Bibles' in the *Globe* newspaper of May 19th last was also at fault, and did not give any credit to Coverdale for the chief part he had in the editing of the Great Bible printed by Regnault at Paris in 1539; the "certayne leaves" referred to by Coverdale as sent by the "beloved servant Sebastian" to Lord Cromwell must have been a portion of this edition.

The contents of this most interesting and valuable letter, which, although published (No. xxxii. vol. ii., 'Historical MSS., Records publications'), appear to have been left unnoticed, will clear up many points hitherto disputed. It is to be hoped that some one of the many learned writers on the history of the English Bible will, with the new light now thrown on the subject, give us the benefit of his critical knowledge.

W. J. C. MOENS.

After moost humble and due salutation to your good Lordship, Pleaseth the same to understand, that your worke going forward, we thought it oure moost bounden dutie to sende unto your Lordship certayne leaves thereof, specially, seynge we had so good occasyon by the returnynge of your beloved servant Sebastian. And as they are done, so will we sende your Lordship the residue from tyme to tyme. As touchynge the manner and order that we kepe in the same worke, pleaseth your good Lordship to be advertised that this merke  in the text, signifieth that upon the same (in the later ende of the booke) there is some notable annotation, which we have written without any pryvate opinion, only after the best interpreters of the Hebrues for the more clearenesse of the texte. This marke + betokeneth, that upon the same texte there is diverse of redynge among the Hebrues, Caldees, and Grekes and Latenyestes, as in a table at the ende of the booke shalbe declared. \* sheweth that the sentence written in small letters is not in the Hebrue or Caldee, but in the Latyn, and seldome in the Greke, and that we neverthelesse wolde not have it extinct, but higlye accept yt for the more explanation of the text. This token + in the Olde Testament geveth to understand, that the same texte which foloweth it, is also alledged of Christ or of some apostle in the Newe Testament. This (amonge other oure necessarie labours) is the waye that we take in this worke, trustynge verely, that as God Allmightie moved youre Lordship to set us unto yt: so shall it be to His glorie, and right welcome to all them that love to serve Him and their Prynce in true faithfull obedience. As is onely knowne to the Lorde of Heaven, to whom we moost hartely praye for your Lordshippes preservation. At Parys the 9 daye of August 1538 by your faithfull orators

MYLES COVERDALE.

RICHARD GRAFTON.

WILLIAM GREY.

(Addressed) To the Right Honorable and their synguler good Lorde, Lorde Prevye Seale be this delyvered.

## RECENT ACQUISITIONS IN THE LIBRARY OF THE BRITISH MUSEUM.

At the sale of the Ellis collection of books in November last the Museum bought some important books, among which may be mentioned the following:—*The Spanish translation of Æsop*, 'La Vida (y Fabulas) de Ysopo', Valencia, por Juan Joffe, 1520, a very rare volume, containing 196 curious woodcuts. All early Spanish books are rare, and the present edition of the 'Ysopo' is not mentioned by either Salva or Brunet.—*Breviarium de Camera secundum Consuetudinem Romane Curie*, a fine service book, printed at Venice by Antonius Bergomensis de Zanchis, 1500.—Bruce (R.), 'Sermons upon the Sacrament,' an extremely rare work, written in the old Scottish dialect, Edinburgh, 1590.—*Gamaliel*, nuevamente traduzido en Lengua Castellana, with very quaint woodcuts, a work of great rarity, printed at Valencia



in 1526. Only one other copy appears to be known. — No. 1612 in the Catalogue, under Henry VIII., 'Il Pellegrino Inglese, nel quale si difende l'innocente e la sincera vita del pio e religioso Re d'Inghilterra, Henrico Ottavo,' 1552, is a remarkable work, quite unknown to all bibliographers. The author was an Englishman, or rather a Welshman, who, being at Bologna in February, 1550, as he tells us, was asked by many gentlemen there about the affairs of England, and especially about the personal character of the king, whom he extols highly. The writer, William Thomas, was afterwards Clerk of the Council to King Edward VI. He wrote a book called the 'History of Italy,' published in London in 1549, and very well worth reading. On the accession of Queen Mary he joined in Wyatt's Rebellion, and upon its suppression was executed. An English text of his book about Henry VIII., from a MS. copy, was published in 1774. — No. 1944, 'Legenda Sanctissimi Servacii,' Cologne, Arnoldus Therhoyren, 1472, beautifully printed, a fine copy in the binding of Derome le Jeune. — No. 2442, a book about Prester John, 'Van die Wonderliken en Costeliken den van Pape Jans Landen,' &c., Antwerp, Jan van Doesborch, circa 1505, with sixteen curious woodcuts, said to be unique. — No. 2904, 'Novum Testamentum Bohemicum,' Prague, 1497. This edition of the Bohemian New Testament is of the utmost rarity, and forms a fitting companion to the great Bohemian Bible of 1588, already in the British Museum. The only other copy known is in the Imperial Library at Vienna. — No. 1907, 'Trionfo di Virthi,' Venice, 1559, is a fine lace book, having on the title-page an interesting woodcut representing four Venetian ladies occupied in lace work.

At the Wodhull sale the only work purchased was No. 1090, 'Fioretti di Miser Santo Francesco,' Venice, Girardengo, 1480. In the Catalogue it is said: "All the early editions of this popular legend, in which the deeds and miracles of St. Francis are assimilated to the life and passion of Jesus Christ, are of extraordinary rarity, most of the copies having no doubt perished from constant thumbing."

Of books acquired otherwise than at sales by auction may be mentioned an early Italian Bible, Venice, Giovanni Rosso, 1487, described in the 'Bibliothèque Curieuse' as "rarissimis rarior"; a German translation of the Confession of Faith presented to the Spanish and Italian Churches in England by the Spanish Protestant emigrants; the 'Libro de la Emendatione del Stato Christiano,' a rare Italian Protestant book addressed to the imperial electors and princes of Germany, urging them to religious reforms; and 'Breve Tratado,' &c., a scarce and interesting work by Juan Perez de Pineda, one of the early Spanish reformers.

From Mr. Quaritch there was purchased a magnificent copy of a rare work, containing the liturgy and hymns of the Moravians or "United Brethren," in the Bohemian or Czechish language, printed at Prague in the year 1564. This copy is richly illuminated, and ornamented with the arms of the noblemen for whom the edition was, it is presumed, expressly prepared. It is in fine morocco gilt binding bearing the date 1600.

Lastly, we may make mention of a highly interesting collection of musical works, printed at the press of Pierre Phalèse at Antwerp between the years 1597 and 1642. It is in 104 volumes, all uniformly bound, and comprises several works of extreme rarity, among which are no fewer than eighteen part-books of the sacred compositions of Peter Philipps, an English Roman Catholic priest, who was canon of Soignies in 1610, and organist of the vice-regal chapel of the Archduke Albert, Governor of the Netherlands.

#### THE SHORTCOMINGS OF PUBLISHERS.

Highgate, N.

I IMAGINE that most literary men will agree with me in denouncing a few of the faults and absurdities which some publishers are guilty of in bringing out their books.

1. With respect to advertisements. We must, I suppose, continue to put up with many pages of them at the end of a volume; but it is a grievance to have them at the beginning as well, and still more so when, instead of the usual fly-leaves of white paper which the careful reader uses for his short pencil notes, we have, as in Bohn's series, these pages covered with lists of books, including also the inner linings of the boards. But the evil attains its maximum of aggravation when advertisements are inserted in the body of the work, and every bit of white space is thus intruded on. For example, I have just purchased a copy of 'The School Board Chronicle of the New Code of 1885.' In this pamphlet of xxv + 112 pages the backs of the title and short title are covered with advertisements; at the back of the last page of the introduction the reader is directed to Madame Tussaud's; at the back of the Committee of Council's title he finds sewing-machines, the back of the key to the code is crowded with advertisements, and between the end of the book and the index is another blank space similarly filled. Other examples might be given of this irritating, if not vulgar method of spoiling a book.

2. At the breaking up of a large school a few weeks ago I had to distribute a number of prizes, consisting of a tableful of books, not one of which had a date on the title-page. I consider such an omission as not only inconvenient to the author, but dishonest to the purchaser, and I am sorry to remark that some of our great religious societies are among the culprits. Some years ago I wrote a book for one of these societies, and it had been in circulation for a considerable time, when the secretary forwarded to me a letter which he had received from a clergyman, who, having bought the book as a new publication, complained that certain important events had been omitted in my narrative. I pointed out to the secretary that these events had occurred some years after my book had been published, and that if the date of publication had been given, the purchaser need not have been misled. In scientific books that I wrote for the same society I was in the habit of smuggling in the date of publication in a footnote in the body of the work, so as to be able to answer charges that the book was behind the science of the time.

To take another example: In 1851 I began to edit a cyclopaedia of the useful arts and manufactures; and in 1864 edited a new and enlarged edition, both being the property of the publisher. They were circulated in parts by colporteurs, chiefly in the manufacturing districts; and as no dates were appended either to the parts or to the completed volumes, many purchasers were, and I believe still are, misled into the idea that they were buying a new book. I have received angry letters of remonstrance, accusing me of something like fraud, and I could only reply by referring the writers to the publisher.

Would it be beneath the dignity of Parliament to pass a short Act to compel publishers to date their books, and in the case of mere reprints to retain the original date on the title-page?

3. With respect to running titles, can anything be more absurd than modern practice? One of the prize-books above referred to was a poetical anthology of upwards of 500 pages, and the short title of the book was repeated at the top of every page. The intention of these running heads is to guide the reader's eye to a rapid knowledge of the contents of the page he may happen to look at. In the case before us, where a large number of pieces are included in the same volume, the title of the piece could easily be given at the top of

each page; but the publisher exclaims, If these running heads are put in in proof, they are charged for as corrections, and we cannot trust the compositor with editor's work. All I can say is, so much the worse for the compositor. It would in most cases be better to omit the absurd repetition of the title, and put the number of the page in the centre. C. TOMLINSON, F.R.S.

#### THE HOWARD PEDIGREE.

THE last edition of Burke's 'Peerage' contains a restatement of the old mythical descent of the Dukes of Norfolk from Hereward the Wake, and quotes some hitherto unknown documents which are alleged to exist and supposed to bear it out. We are not, however, told where such documents are, and, as surely the pedigree of the Head of the College of Arms himself should be above suspicion, may I suggest that its compiler should (either anonymously or otherwise) set forward his authorities in the usual way in the columns of some antiquarian paper? At present I see no reason to depart from the conclusions arrived at in an article on the Howard family in my series of 'Doubtful Norfolk Pedigrees,' published some time ago (to which I have not yet seen any reply), and I have not yet come across any one who believes in this new version of the old story. May I take the opportunity of flatly denying the statement that I have adopted the ridiculous derivation of Howard from Hog-ward? WALTER RYE.

#### BURKE ON THE SUBLIME.

ON the occasion of the centenary of Moses Mendelssohn's death, observed the other day, Dr. Gustav Karpeles published in the *Vossische Zeitung* a forgotten essay of Mendelssohn's on Edmund Burke's 'Philosophical Enquiry into the Origin of our Ideas of the Sublime and Beautiful.' The essay is not included, it seems, in any edition of Mendelssohn's collected works, not even in that published in eight large volumes by his grandson, Prof. H. B. Mendelssohn; none of his biographers refers to it, except Kayserling, who devotes four or five hasty lines to it; and of historians of German literature H. Hettner alone mentions it. When Burke published his book it created a stir in Germany. Lessing translated it, and sent a copy of his translation to Mendelssohn. In a letter accompanying the gift Lessing says:—

"Keep it until I have worked myself out of the mass of learning which has overwhelmed me. In any case, my translation will not be ready for publication in time for the next booksellers' season, and there are various points upon which I should much like to consult you. In what sense, for instance, did Burke make use of the word 'delight' as compared with 'pleasure'? But this is a trifle, and I expect to hear your much more important views on the whole system set forth by the English philosopher. Write me, in fact, whatever calls for remark on your part. I shall sacredly treasure up all your letters, and endeavour to make good use of your observations as soon as I shall again approach the sphere of Truth."

As a matter of fact Lessing did keep them until his death, when they were found amongst his papers and eventually published, whereas Lessing's translation has been entirely lost.

J. H. L.

#### THE WODHULL SALE.

THE passion for securing rare books showed no abatement in the last two days of the sale of the Wodhull Library at the rooms of Messrs. Sotheby, Wilkinson & Hodge. The extraordinarily high prices paid for many of the articles prove that, in spite of depression of trade, Mr. Quaritch and other booksellers, English and foreign, still compete eagerly for rarities. Amongst the lots most keenly contested were: Rodorici Zamorensis Speculum Vitæ Humane, 25l. 10s., having sold in Edwards's sale for 15l. 15s. *Romant de la Rose*, first edition, 32l., purchased in 1771 for 3l. 3s.

Rudimentum Noviciorum, the first book printed at Lubeck, 38l. Tewdrannckh, first edition, 64l, cost Mr. Wodhull 8l. 8s. Thomæ Aquinatis Secunda Secundæ, first edition, 37l, and the first edition with a date, 34l; his Opus Quarti Scripti, first edition, 35l. Thucydides, Græce, MS., 47l, cost 2l; and another MS. of the same author, 47l, which cost Mr. Wodhull 3l. 12s. Turrecremata super toto Psalterio, printed in 1480 at Poitiers, 24l. Valturius de Re Militari, first edition, 52l, cost 9l. 10s. Van Dyck, Portraits, 52l. Villon, Œuvres, 24l, cost 4l. 7s. 6d. in 1779. Virgili Æneis, MS., 21l, cost 2l. 3s. in 1785; the first pocket edition of Virgil, printed in 1501 by Aldus, and the earliest in italic type, 145l, having been purchased for 2l. 5s. by Mr. Wodhull in 1792; the 1676 Elzevir, on large paper, 50l. Voltaire, Œuvres, the Beaumarchais edition on large paper, 31l. The entire sale produced 11,973l. 4s. 6d.

At the conclusion of this sale a presentation copy of Œuvres Illustrées de Victor Hugo, given by the author to his god-daughter, Anna Alice Adèle Asplet (familiarily nicknamed Madame Quatre A), profusely illustrated with wood engravings and photographs, portraits, &c., sold for 200l.

#### THE CHEERYBLE BROTHERS.

Manchester, Jan. 23, 1886.

My attention has been called to a note on Mr. Charles Dickens and the "Cheeryble Brothers" in your issue of the 16th inst. In this it is stated, (1) "When Dickens, accompanied by his friends Forster and Ainsworth, visited Manchester in 1838," &c.; and (2) "It appears, although it has been surmised otherwise, that Dickens never met the Grants, for he says, in the preface to editions of 'Nicholas Nickleby' published since its first issue, that he never interchanged any communication with the originals of the Brothers Cheeryble." These statements are of comparatively little interest or importance; but as they will be received with more than ordinary credence by appearing in your columns, I venture (I hope this time finally) to correct them. Dickens and Forster, when they paid their first visit to Manchester, in 1838, were not accompanied by Ainsworth. They came with letters of introduction from Ainsworth to his two principal Manchester friends, Messrs. Gilbert Winter and James Crossley. The former, with his wonted hospitality, gave a dinner-party at his residence, the Stocks, Cheetham Hill Road, in honour of the two distinguished strangers. That dinner party consisted of the host (Gilbert Winter), Dickens, Forster, Canon Parkinson, James Crossley, James Collier Harter, William and Daniel Grant. Dickens sat between Mr. Harter and Mr. Crossley, and it was during the dinner the latter gave Dickens a few particulars concerning the two quiet but genial-looking men who were their companions at the table, William and Daniel Grant. This is no "surmise," as I had these particulars more than thirty-five years ago direct from two of the guests present, Canon Parkinson and James Crossley. Further, I may say, Crossley gave me the same details within the last eight years at his then residence in Cavendish Place; and, singular to relate, I was talking with him, three or four days before he died, in the very room in which the memorable dinner-party was held, of which (among other notable banquets at which he had "assisted" in the same room) he gave another vivid account. Crossley's memory up to the last was extraordinary; but, as his intimate friends well know, it was more retentive on one point than another, it was concerning the *menu*, wines, and guests of any good dinner-party at which he had been present. I may further remark that Ainsworth during his last visit here, in September, 1881, gave me full particulars of how Dickens met the Grants at the aforesaid dinner-party, of which Dickens had given him (Ainsworth) an account upon his return to London. Ainsworth at the same time, referring

to Dickens's statement that he "never interchanged any communication in his life" with the originals of the Cheeryble Brothers, remarked that the novelist certainly "never interchanged any communication" with the Grants, that he only met them once in the flesh, on the occasion noted, and that all he knew about them was derived from conversations he had with Crossley and himself. Simply to "clear the air," I may add that Dickens and Forster's visit to Manchester in company with Ainsworth, mentioned in your note, was at a subsequent period (in January, 1839), which is conclusively shown by the following paragraph in a Manchester newspaper of January 19th, 1839:—"Mr. Charles Dickens ('Boz'), Mr. W. H. Ainsworth, the author of 'Rookwood,' and Mr. Forster, the author of the 'Life of Cromwell,' have been sojourning in this town since Saturday last. On Sunday the literary trio attended divine service at the Collegiate Church, when the Rev. R. Parkinson, B.D., preached a most admirable sermon on the late hurricane."

JOHN EVANS.

#### THE PROPOSED INTERNATIONAL COPYRIGHT UNION.

OF the papers laid before Parliament at the commencement of the session the correspondence respecting the formation of an International Copyright Union is one of the most interesting, if not of the most important. It traces the history of the two Conferences which met at Berne in the autumns of 1884 and 1885—Conferences which we trust will not only lead directly to the proclamation (in the words of the Swiss Government) of "the natural right of the author of a literary or artistic work, whatever be his nationality or the place of reproduction, to be protected everywhere equally with the natives of each state," but will also tend indirectly to expedite the simplification and codification of our own copyright law, a result, perhaps, of more immediate importance to British authors. We have already said a good deal about the Berne Conference, and published in December an interesting note of Mr. Daldy's; still a recapitulation of the facts may be permitted.

When the invitation was first received, the Government appears to have been in doubt (and not without cause) whether in the existing state of the copyright question in England it would be advisable to be represented at the conference. Ultimately, however, a British representative attended, with strictly limited powers, so as in no way to bind the Government, and the result has shown that this country did wisely in not entirely holding itself aloof on the question of copyright. It was proposed at the first meeting of the Conference to aim at a codification which should regulate the whole international law of copyright; but this—though, no doubt, a result to be aimed at in the future—was wisely rejected as premature, and the attention of the conference was devoted to the more practical object of drawing up a scheme likely to obtain general acceptance, with the view of forming a Union as soon as possible.

The scheme as approved by the first Conference erred, we think, by entering too much into matters of detail. A scheme of this kind should be based on the broadest possible principles, for it is obvious that if it contain one detail inconsistent with the municipal law of a state, that state will thereby be excluded from the union. This mistake, however, was corrected at the Conference of 1885, owing in a great measure to the representations of Mr. Adams, the British delegate, who was invested with fuller powers than on the former occasion.

We can only touch here upon a few of the most important points of the scheme for a Copyright Union as finally approved in 1885. The broad principle of the scheme is that each state should accord to the subjects of the other states the same advantages as it accords to its own. On this principle it is proposed that the

period for which copyright in a foreign state is to be enjoyed should be that fixed by the law of that state, but should in no case exceed the period allowed by the law of the state of origin, which, in order to obviate difficulties as to nationality and domicile, is to be the state in which the work is first published. This, no doubt, is the best compromise which can be arrived at in view of the great diversity in the laws of the various states on the point. It is much to be hoped, however, that the period suggested at the first conference—namely, the life of the author and thirty years after his death—will soon be universally adopted; and we are glad to see that this is the period suggested in the scheme for a Bill laid before the Board of Trade on behalf of the Copyright Association, and also, we believe, in the more complete Bill prepared with the assistance of that body by the Incorporated Society of Authors. The adoption of this period instead of the one, or rather the many different periods, at present existing in this country would, besides being a step in the direction of uniformity, have two further advantages: in the first place the necessity of determining the exact time of first publication—a by no means easy task in any case, and in the case of works of art an impossibility except by means of a fiction—would be done away with; and secondly, the copyright in all the works of an author would come to an end at the same time.

In deciding what should be sufficient evidence of title to copyright, it is very hard to avoid falling into one of two dangers. If too many formalities are imposed, an acknowledged right is liable to be defeated by a mere technicality; if, on the other hand, a title is too easily admitted, a clever pirate may be enabled to set up a claim which it may be difficult to disprove. The article adopted by the Conference accepts the latter as the lesser of the two dangers, and provides that the fact of the author's name being on a work shall be presumptive evidence of his title, but leaves the courts of each country at liberty to require a certificate showing that the formalities prescribed by the country of origin have been fulfilled. Under this provision a pirate might procure an advance copy of an important work, and register it in his own name in a foreign state; it would then be necessary for the author to take proceedings in that state to amend the register before he could defend his work at home. But there is not really much danger of such a proceeding as this; and the principle that the right of an author to protection when once admitted should be trammelled by as few formalities and technicalities as possible is undoubtedly right.

The period for which the exclusive right to translate should be secured to the author was naturally one of the points most debated at the conference. The system recommended by the Royal Commission in 1878, namely, to give the author the exclusive right for a certain number of years on condition that he issue a translation within a shorter period, would hardly allow the author sufficient time in some cases to arrange for a satisfactory translation; that proposed by the French delegates, namely, to assimilate the term of the exclusive right to that of copyright, might condemn a country practically for ever to the use of a bad translation, or possibly none at all. The proposal of the conference makes a judicious compromise between the rights of the author and those of the public, giving the former the exclusive right of translating for ten years. This right must not be confused with the copyright in the translation itself, which will endure for the same period as in the case of an original work.

To pass from the details of the scheme: the most important circumstance at the Conference of 1885 to the British author was the presence of a representative of the United States, and his declaration that his Government was well disposed to the leading principle there laid down.



In fact, our representatives were led to believe that if the union were formed the United States would not long abstain from joining, and that in any case a fair consideration would be given to a proposal for a copyright convention with this country. We can only hope that this belief is well founded, and that our Government will spare no efforts to promote a result so much to be desired.

A new conference is to meet in September next, for the purpose of signing the convention; and there seems to be no doubt that all the most important European states will join the union. Whether, in the present state of political affairs, the Copyright Bill to be brought in by the Government will be passed in time for this country to take part therein, is doubtful; but the delay, though much to be deprecated on other grounds, may have its advantages, by putting us more fully in possession of the views of the United States as to the lines on which an agreement on the subject of copyright between the two countries should proceed.

### Literary Gossip.

THERE is reason to hope that Mr. J. R. Lowell may visit London next summer.

MR. ANSTEE, the author of 'Vice Versa,' is writing a tale in which an Indian idol plays a leading part. It is a story in one volume.

It is understood that in spite of having assumed the editorship of the *Daily News* Mr. Lucy will continue to contribute Toby's 'Essence of Parliament' to *Punch*. Mr. John Morley, we may add, has since Mr. Lucy's promotion been writing leading articles in the *Daily News*.

'LOVE LETTERS BY A VIOLINIST,' a volume of poems issued some little time ago in London and attributed to the Duke of Edinburgh, turns out to be by Mr. Eric Mackay, who is about to publish in New York a second volume of his effusions.

MRS. TOLLEMACHE, whose 'Spanish Towns and Spanish Pictures' was favourably received by the public a few years ago, has now a work in the press entitled 'The Spanish Mystics of the Sixteenth and Seventeenth Centuries.' This work is intended to appear in March next.

MR. W. F. SKENE is now engaged in revising his 'History of Celtic Scotland' for a new edition. The first volume, which has long been out of print, will be sent to press very shortly.

MR. GOSSE's Cambridge lectures this term deal with English poetry between the death of Chaucer and the accession of Henry VIII. The first, on Occleve and Lydgate, will be given next Saturday, February 6th, in the hall of Trinity.

WE understand that Mr. James E. Doyle fully intends to continue his valuable 'Official Baronage of England' by adding the succession, dignities, and offices of all those peers, from the earliest times to 1885, who did not pass beyond the rank of baron. Mr. Doyle's collections for this work are already in an advanced condition, and when completed will probably suffice to fill two volumes similar to the three dealing with the dukes, marquesses, earls, and viscounts.

THE late Mr. Percival Bunting wrote nearly thirty years ago the first volume of the biography of his father, the Rev. Dr. Jabez Bunting, one of the leaders of English Methodism. Mr. Bunting never completed

the work, but on his death, which took place lately, it was ascertained that he had written a portion of the second volume, and had also collected numerous documents which threw much light upon his father's career. It is expected that a well-known Wesleyan minister will undertake the task of finishing the memoir and of publishing it in a complete form.

MR. WALTER SCOTT, the publisher of the 'Canterbury Poets,' announces a companion series of prose writers, the 'Camelot Classics,' to be issued in shilling monthly volumes. The series will be edited by Mr. Ernest Rhys, who has written a general introduction, to appear in the first volume, 'The History of King Arthur and the Quest of the Holy Grail,' taken from Malory's 'Morte d'Arthur,' which will be ready on the 1st of March next. The April volume, De Quincey's 'Confessions,' &c., will contain an introduction by Mr. William Sharp, a special feature of the series throughout being the critical introductions to the several volumes.

AFTER several years of research, Mr. Ribton-Turner has at length completed a 'History of Vagrants and Vagrancy and Beggars and Begging.' It comprises separate histories of England, Wales, Scotland, Ireland, the Channel Islands, and most European countries, together with an account of the mendicant friars, the gipsies, the beggars' secret jargon, and other cognate matters.

THE forthcoming volume of the Register Section of the Harleian Society's publications will be the 'Marriage Registers of St. George's, Hanover Square.' The work is now in the press, and is being edited by Mr. John H. Chapman, F.S.A., of Lincoln's Inn.

THE Rev. John Inglis, a well-known Presbyterian missionary in the Western Pacific, is now writing a history of the New Hebrides mission. The French and the English have so long contended for the mastery in that group that Mr. Inglis's work is likely to excite the interest of readers outside his own sect. He will also deal with the labour traffic.

MESSRS. F. V. WHITE & Co. will publish during the year new "shilling dreadfuls" by Miss Helen Mathers, Hawley Smart, J. S. Winter, Mrs. Alexander, Mrs. Annie Edwardes, Miss Florence Marryat, Mrs. Lovett Cameron, and Major Arthur Griffiths.

A CIRCULAR has just been issued by Mr. W. C. Coupland requesting the presence of all interested in the formation of an English Goethe Society at a preliminary meeting to be held in the committee room of the Society of Arts on Friday next, at five o'clock. The object of the society is defined to be "to aid and direct in this country the scientific study of Goethe's work and thought, to promote research upon the subjects connected with Goethe, and to promote by all the means in its power the exposition and diffusion of his writings." Proposals will be submitted to the meeting as to affiliation with the Weimar Goethe Gesellschaft, the rate of subscription, the constitution of the council, and the nomination of president and vice-presidents. It is hoped that Prof. Seeley will allow himself to be nominated for the presidency. All who wish to attend and have not received

a circular are requested to communicate at once with Mr. Coupland, 11, Maitland Park Villas, N.W., or Dr. C. A. Buchheim, 47, Leamington Road Villas.

THE next volume of Mr. Gomme's "Gentleman's Magazine Library," which forms the fifth of the series, is nearly ready for issue. It deals with prehistoric and early historic archaeology, and records all the numerous barrow openings and other excavations which were reported to the *Gentleman's Magazine*. Many of the papers are valuable, and the editor has compared the several "finds" with such volumes as Prof. Boyd Dawkins's 'Cave Hunting,' Dr. Evans's 'Stone Implements' and 'Flint Implements,' and other authorities. Some of the papers are by Mr. C. Roach Smith, who generously gave Mr. Gomme permission to reprint them, though he (Mr. Smith) had often been urged to collect them in a volume.

THE *Century Magazine* for February will contain in facsimile a remarkable letter written by Lincoln to Grant at the opening of the Wilderness campaign, and closing, "And now, with a brave army, and a just cause, may God sustain you." This important historical document was stuffed by Grant into a pocket and forgotten, but curiously enough has turned up, and has passed into the possession of General Badeau. It will illustrate in the *Century* a posthumous article by Grant on the "Wilderness Campaign."

A MEMOIR of the late Mrs. Anne Gilchrist is being prepared by her family and friends. The volume will contain some reprinted essays, as well as a large amount of sprightly correspondence exchanged with a varied circle, including, amongst others, George Eliot, Mr. and Mrs. Carlyle, George Henry Lewes, and Walt Whitman.

MR. FREDERIC HARRISON's new volume 'The Choice of Books, and other Literary Pieces,' which we mentioned some months ago, consists of essays and lectures written at various times during the last twenty years, and dealing solely with books, art, and history. In connexion with Sir John Lubbock's recent lecture and the discussion which has followed it, Mr. Harrison's views on the choice of books, which occupy about a fifth part of the volume, should be read with interest. Other essays are on Mr. Froude's life of Carlyle, on the life of George Eliot, on Bernard of Clairvaux, on historic London, and on the French Revolution.

MR. J. M. COWPER has just issued a second volume of gleanings from the parish books of Holy Cross, Westgate, Canterbury, and this week he sends to press the Registers of St. Dunstan's, Canterbury, down to the end of the year 1800.

It is hoped that the fourth volume of the Pipe Roll Society's publications may be in the hands of members not later than next week. It deals with the Pipe Roll of the seventh year of Henry II. (A.D. 1160-1). Another volume is already in type, and is only delayed by the index, which is now in preparation.

THE second series of Messrs. Gomme and Wheatley's reprints of "Chap-books and Folk-lore Tracts," to be issued by the Villon Society, will consist of the following: 'Doctor Faustus' (seventeenth century);

'Jack of Newbury' (seventeenth century); 'Long Meg of Westminster' (seventeenth century); 'Jack and the Giants' (eighteenth century); 'Tom Thumb: his Life and Death' (1630).

THE REV. J. C. ATKINSON, the well-known Yorkshire antiquary, has been selecting some of his collections on local names for publication in the *Antiquary*. Mr. Atkinson says he is too old to work very much at these subjects now; but those who know his valuable 'Glossary of the Cleveland Dialect' will be glad to think that his local knowledge will not be entirely lost to the archaeological student.

MR. T. F. THISELTON DYER is busily engaged on a work on treasure trove, a subject upon which hitherto little has been written.

A MEETING is to be held to-day (Saturday) under the auspices of the Teachers' Guild, at the rooms of the Society of Arts, for a discussion on the question of free education.

MR. ELLIOT STOCK will shortly publish a new volume of poems by Mr. Robert Steggall, author of 'Evensong,' entitled 'A Heart's Obsession.'

A NEW monthly journal, devoted to the academic study of the Teutonic and Romance languages, is to be published in connexion with the Johns Hopkins University. It will be called *Modern Language Notes*, and will be under the general editorial management of Prof. A. M. Elliott.

AN ingenious American has printed privately a pamphlet in which he claims to have solved the difficulties attending international copyright. He proposes that every copy of a copyright book offered for sale should have a stamp attached to it, and that any publisher wishing to issue a book should buy of the author as many of these stamps as he intends to print copies, being allowed to return unused stamps, and receive back what he has paid for them. This idea, though specious at first sight, is, of course, simply the royalty system, which has, on good and sufficient grounds, been condemned by the Royal Commission.

MR. FISHER UNWIN is going to issue a new edition of Miss Zimmer's book which we mentioned last week, 'The Epic of Kings.' It is now to be called 'Heroic Tales,' not nearly so good a title.

## SCIENCE

### RECENT PUBLICATIONS.

*British Zoophytes.* By Arthur S. Pennington. (Reeve & Co.)—This is an account of the Polyzoa, the Actinozoa, and a certain part of the Hydromedusæ of Great Britain. The author acknowledges in his preface that he lays himself open to some degree of criticism in using the term "zoophytes" to cover forms so widely different zoologically as hydroids and Polyzoa, but excuses himself on the ground that the word "zoophyte" has now no real scientific position, and because he explains in the introductory chapter that Hydrozoa and Polyzoa have really no relationship. It is much to be regretted that he has gone out of his way to introduce a possible source of confusion of ideas in the minds of his readers by adopting a common name for objects which have no real connexion with one another, especially as these objects do present many deceptive superficial resemblances. We

confess also we do not appreciate the terms "zoophytology" and "zoophytologist" as denoting respectively the combined study of the Polyzoa and certain Coelenterata, and the person who devotes himself to this pursuit, although we speak with due deference, being aware that the first term, at all events, has been used by so eminent an authority as Mr. George Busk. The explanatory title of the work, which runs thus, "an Introduction to the Hydrozoa, Actinozoa, and Polyzoa found in Great Britain, Ireland, and the Channel Islands," is clear and satisfactory enough. But it will be remarked that there is a curious want of balance about it, the Polyzoa and Actinozoa ranking as classes of the animal kingdom, whilst the Hydrozoa constitute a single order only of the class Hydrozoa. Hence whilst both orders of the Actinozoa are fully represented and described in the work, and similarly all the orders of the Polyzoa (such important forms as *Loxosoma* and *Rhabdopleura* receiving their share of notice), in the case of the class Hydrozoa only one order is treated of, and for the interesting equivalents of *Loxosoma*, such as *Lucernaria*, together with many other important forms represented in British waters, the reader is referred to other works. The book is evidently intended to be used mainly by collectors of sea anemones, and of microscopic and other preparations of the skeletons of hydroids and Polyzoa, especially in determining names; and it will no doubt be of much use to those who have not access to the more extensive works from which it is largely compiled. It has the great advantage of being of moderate price, although it contains twenty-four plates.

*Short Studies from Nature.* By Various Authors. (Cassell & Co.)—This is an interesting collection of essays, or possibly popular lectures, and has the not too common merit of being for the most part good of its kind. The most extraordinary feature, however, is the series of subjects dealt with; these are "Bats," "Flame," "Birds of Passage," "Snow," "Dragon-flies," "Oak-apples," "Comets," "Caves," "The Glowworm," "Minute Organisms," and each by a different writer. Of course, under these circumstances the articles are of different value in more than one respect; that on "Bats" and the one on "Oak-apples" are probably the best, and the one on "Minute Organisms" is perhaps the least happy. The interesting account of the nocturnal habits of what Mr. Dallas, the author, terms "these leathern-winged rovers of the night air," contains several well-put facts, his section on the fruit-eating bats and vampires being commendable for the absence of sensationalism. The figure of the head of "Blainville's bat" (*Mormops blainvillii*) is rather a terrifying one to put into the hands of a child, but it is an excellent illustration. The remarks on "Flame" are well selected and simple, and although the question of theory raised is not, perhaps, altogether in place here, it is well stated, and undoubtedly needs raising. Of the paragraphs on the pains people take to poison themselves with foul air and products of combustion we need not stint praise; too much cannot be done or said to instruct erring humanity in this connexion. The coloured illustrations of various kinds of flames are hardly successful; as pictures they are not entirely devoid of cleverness, but their use to the book is not obvious. Birds of passage are said to "wing their way over the same route year after year, even though a different one might be shorter, and therefore more convenient." The examination of the view that this is because a land connexion existed along these routes formerly is frankly and simply criticized in Dr. Brown's article, and many will read with delight the facts which he has put together so well. Snow, with its crystals of more than a thousand shapes, is treated of by Mr. Chisholm in the fourth chapter, and dragon-flies by Mr. W. S. Dallas in the

fifth. Dr. Buchanan White in chap. vi. describes the numerous kinds of galls found on the oak, and mentions the highly interesting cases of dimorphism and alternation of generations lately established; the whole article is well worth reading. Comets are dealt with by Mr. Seabroke, and a capital chapter on "Caves," by Mr. J. Dallas, follows. "The Glowworm and other Phosphorescent Animals" is the title of the next essay; the remarks on phosphorescence generally show that much must be done before we rest satisfied with what is already known, and at the same time form a fair epitome of the matter. The book should be read by many, and we do not see why similar books should not increase in favour among our boys. If not exhaustive, such articles are simple, pure, and instructive as well as amusing.

*The Prospector's Handbook.* By J. W. Anderson, M.A. (Crosby Lockwood & Co.)—Many of our readers may inquire, What is a "prospector"? Briefly, a man who professes to explore or "prospect" any district in which mineral deposits are supposed to exist, and report thereon. Consequently it is necessary for the prospector to have acquired by experience a general knowledge of the phenomena which mark the occurrence of mineral veins and the distribution of alluvial deposits supposed to contain valuable detrital matter. This demands a familiarity with the geology of the metal-bearing rocks, and especially a knowledge of their relations to the formations which immediately adjoin them. Beyond this he should have studied so much of cosmology as relates to the disturbances which have produced the arrangements existing in the strata forming the superficial layers of the earth at the present time. It will be evident that this knowledge, to be practically useful, must have been acquired by actual experience in the fields of nature. The small volume before us contributes in a general way much information which will be useful to the student, and a guide to the prospector who desires to search systematically and carefully among the rocks and sands as directed in its pages. By taking this book with him into the field and endeavouring to follow its suggestions, he will acquire a considerable amount of useful knowledge. Mr. Anderson deals in his earlier chapters with matters which, strictly speaking, belong to the business of the man who is searching for mineral treasures. Though his directions are given in a most cursory style, they are generally fairly correct and clear. Had this portion of the volume been judiciously amplified, and the latter portion curtailed, the student of it would have received a higher "reward for his plodding labour" than he will now derive from its pages. The practice of mineralogy is always useful, but the scanty information given in this volume on the means of detecting metals, either by the blowpipe or by the wet assay, will not prove of any practical value to the explorer. If the author had confined himself to the physical characteristics of the more important minerals, he would have made his book of greater use to the prospector than it now is. "Those toilers who explore the trodden or untrodden tracks on the face of the globe" will find much that is useful to them in this book, but the author, in endeavouring to treat his subject briefly and simply, has often missed being comprehensive.

### ASTRONOMICAL NOTES.

A CONTINUATION of the ephemeris of Fabry's comet by Dr. H. Oppenheim is published in No. 2706 of the *Astronomische Nachrichten*. The theoretical brightness of the comet is now more than twice as great as at the time of discovery on the 1st of December, and will by the end of next month amount to nearly six times what it was then. The apparent place is still within the square of Pegasus, but in the third week in February it will be on the same parallel with  $\beta$  Pegasi, between that star and a Andro-



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Prof. Krüger, editor of the *Astronomische Nachrichten*, communicates to the same number of that periodical a new determination of the orbit of Barnard's comet (discovered on the 4th of December), which he has computed from places including one observed by Dr. W. Luther at Hamburg on the 11th inst. According to this, the perihelion passage will take place on the 3rd of May, at the distance from the sun of 0.48 in terms of the earth's mean distance. The elements, as had been remarked by others, present a considerable resemblance to those of the second comet of 1785; but Prof. Krüger considers that the difference of the inclinations is sufficient to exclude the idea that the comets are identical. The brightness of this comet continues to increase, and will by the end of next month be more than three times as great as it was at the time of discovery. The apparent place is now in the constellation Aries, and will on the 20th of next month be about 4° due south of a Arietis.

An elaborate paper on the orbit of Iapetus, the outermost satellite of Saturn, by Prof. Asaph Hall, forms Appendix i., recently published, to the 'Washington Observations for 1882.' It contains the results of the observations of that satellite made with the great 26 inch refractor at Washington by Prof. Newcomb in 1874, and by Prof. Hall himself from 1875 to 1884, with a full discussion of all the observations and a complete determination of the elements of the orbit. The periodic time he finds to amount to 79 days 7 hours 56½ minutes; the inclination to the ecliptic to 18° 33' 40". This satellite was discovered at Paris on the 25th of October, 1671, by J. D. Cassini, who, by continuing his observations until 1673, found that the period amounted to about eighty days. He noticed that its brightness when near its conjunctions is subject to variations, and suggested what is still considered to be the true explanation of this, that opposite sides of the satellite have different reflecting powers, and that Iapetus, like our own moon, turns once on its axis during a revolution round its primary.

#### NEWS FROM CENTRAL ASIA.

Two interesting items of news have reached me from Central Asia. One refers to the archaeological researches executed under the direction of Prof. N. N. Veselofsky, partly in the environs of Samarkand, partly in the northern districts of Khokand, namely, around Numengan and Chust. In the environs of Samarkand the ruins of Afrasiab have been particularly searched, and amongst the many interesting discoveries made I may mention numerous and important inscriptions dating from the pre-Islamic period, and throwing considerable light upon the doings of Alexander the Great in Transoxania, as well as upon the epoch of Buddhism in Central Asia. The discovery of fine and varied glass vessels deserves particular mention, the fabrication of glass being long ago absolutely unknown in Central Asia—further, clay figures of men and animals, brightly coloured coffins bearing inscriptions and engravings, a large number of old coins, and many other things belonging to the hitherto entirely hidden antiquity of Central Asia. Central Asia had become a large field of ruins even previous to the eruption of Moslem fanatics. Nobody doubts that archaeological researches will be rich in surprising results, and that our notions of the ethnology of the Aryan race will undergo an essential change.

Not less interesting is another piece of information with which I have been favoured through the kindness of Mr. W. Merk, of the Bengal Civil Service, and acting as political officer in the Afghan Boundary Commission. In a letter dated Herat, October 9th, he speaks of the small tribe which calls itself Moghul, and lives, numbering about five hundred families, in the neighbourhood of Herat. Now, as to the existence of these Moghuls, *rectius* Mongols,

old writers mention them as remnants of the army of Genghis, who spoke the Mongolian language. Modern European travellers have also heard of them, and whilst living in Herat I was told that they are charcoal burners, and lead a secluded life in a valley north-east of Herat. Neither my experience nor that of any of my predecessors was of a personal character, and it is the more gratifying that, owing to the exertions of Mr. Merk, we are able to determine the ethnical affinity of the said fraction of the mighty army of the Mongolian conqueror. From the vocabulary sent to me by Mr. Merk, I see that they belong to the Mongolian tribe called Khalka, which formed in ancient times, and is even now, the chief tribe of the whole Mongolian nation. This is sufficiently proved by the identity of words such as *usun*, water; *muri*, horse; *okar*, bullock; *ghar*, hand; *sudun*, tooth; *saghal*, beard; *china*, wolf; *temä*, camel; *ghayyar*, earth; *naran*, sun; *quchakhchi*, dog (rect. little dog); *chaghan*, white; *ula*, red; *koka*, blue, green; *ghal*, fire; *sudun*, eye, &c.; whilst the cardinal numbers coincide almost entirely with those used to this day amongst the above-mentioned tribe of Mongols.

There are some changes in the use of vowels, and partly also in the application of consonants, the softening of which seems to be a predominating feature; but on the whole it is certainly a most astounding fact how this very small fraction of the Mongols could have remained during more than six hundred years without being absorbed by the surrounding ethnic elements, considering that the bulk of the Hezars, although physically of the prevailing Mongolian features and characteristics, have long ago given up their national idiom and speak exclusively Persian, whilst in the vocabulary before me there are only one or two expressions borrowed from the Persian.

A. VAMBERY.

#### SOCIETIES.

ROYAL.—Jan. 21.—Prof. Stokes, D.C.L., President, in the chair.—The following papers were read: 'Family Likeness in Stature, with an Appendix by J. Hamilton Dickson,' by Mr. F. Galton, 'The Early Development of *Julus terrestris*,' by Mr. F. G. Heathcote, 'On Radiant Matter Spectroscopy: Note on the Spectra of Erbium,' by Mr. W. Crookes, and 'On the Clark Cell as a Standard of Electro-motive Force,' by Lord Rayleigh.

BRITISH ARCHEOLOGICAL ASSOCIATION.—Jan. 20.—Mr. G. R. Wright in the chair.—A remarkable twelfth century bronze figure of the Saviour crucified, evidently taken from the binding of a MS. or book, the eyes enamelled, and the head having a mural crown, was exhibited by Mr. C. Brent, two small portraits painted on copper, one dated 1583, by Mr. Rayson, and a series of drawings of Moulton Church, Northants, by Mr. E. Law, showing the recently discovered window, apparently of Saxon date, over the arcade of the north aisle, which is of early thirteenth century work, the window having existed previously in an older wall. Foundations have been met with of a still earlier church, which had a nave fourteen feet wide and a chancel.—Mr. Loftus Brock pointed out that the present chancel arch of the existing church still occupied the same position as that of the first small church erected on the site. While the building had been rebuilt several times and very greatly enlarged, the position of this arch had never altered.—The first paper was by Mr. S. Cuming, 'On the Old Traders' Signs in Westminster Hall.' For fully a century and a half the hall was employed as a sort of bazaar, the stalls being rented by booksellers, law stationers, and sempstresses. The danger of such an occupation was pointed out, the magnificent hall having barely escaped destruction in consequence, since on February 20th, 1630/1, it was actually on fire by the burning of the little shops. Reference was made to many old authors, and quaint extracts relating to the sale of wares were quoted, the anomaly of these sales close to the courts of law being dwelt upon. There is a drawing by Gravelot, about 1735, which shows the arrangement, the courts being at the upper end of the hall, and a line of shops or stalls on either side. Each appears to have had a sign, following the custom of the times; those of the booksellers have been recorded in great part on their published books. Thus we hear of the Angel, the Ball, Black Bear, the Gilt or Golden Cup,

Goat, Judge's Head, Spread Eagle, White Hart, and some others. Notices of the books published were also given. The signs of the shops of the smart sempstresses do not appear to have been recorded. —The second paper was 'On the History of the Church of Barnack,' communicated in notes by the late Rev. — Haig to Canon Argles.

NUMISMATIC.—Jan. 21.—Mr. J. Evans, President, in the chair.—Prof. Herbst, of Copenhagen, Dr. H. Hildebrandt, of Stockholm, and Dr. R. Weil, of Berlin, were elected Honorary Members; and Mr. J. W. Ford was elected an Ordinary Member.—Mr. H. Montagu exhibited a copy in pewter of the five-pound piece of Victoria; Mr. Cochran Patrik an impression of an unpublished variety of a farthing of Alexander III. of Scotland, having on the reverse a star in one division instead of the four mullets; Mr. Durlacher an angel of Charles I. having on the obverse a double mint mark of a castle and a negro's head, and on the reverse a castle only; and Mr. J. G. Hall a "quattri scudi d'oro" of Pope Urban VIII., and a medal in gold of Innocent X.—Mr. Evans read the first portion of a paper on the coins of Henry VIII. (after 1542) and Edward VI. issued at the London and Southwark mints. Having first adverted to the importance of the paleographic evidence afforded by the inscriptions on the coins of these two kings and having explained the object and nature of mint marks, he proceeded to discuss the various issues since 1542, making many modifications in the classification adopted by Hawkins and Kenyon, and attributing to Edward VI. several issues which hitherto had been assigned to his father. In the course of his arguments Mr. Evans showed that dies bearing the effigy and name of Henry VIII. were still in use in the third year of Edward VI. In the second portion of his paper Mr. Evans proposes to deal with the issues of the local mints.

LINNEAN.—Jan. 21.—Mr. W. Carruthers, V.P., in the chair.—Mr. E. M. Holmes exhibited a specimen of the ergot of Diss (*Arundo tenax*) from Algeria. This ergot is said to be more active medicinally than that of rye, and is slenderer and twice or thrice its length, and is attributable to the fungus *Claviceps purpurea*.—Dr. C. Cogswell drew attention to dried specimens of the species of maples (*Acer*) of Canada collected by him in Nova Scotia, and of *Sisyrinchium bermudianum* and *Bryophyllum calycinum*, from Bermuda. He pointed out the great differences of climate and vegetation of the continent and island, observing that the Gulf Stream doubtless had an important influence on the Bermudian flora; moreover, it was notable that *Bryophyllum*, like the maples, put on a brilliant red autumnal tint.—There were exhibited for M. Buyman examples of *Rudbeckia* and *Lupinus* prepared as teaching specimens of medicinal plants.—Dr. M. Masters read a paper, 'Contributions to the History of certain Conifers.' This comprised the result of observations on the mode of growth and structure of various species of Coniferae concerning which much difference of opinion had previously existed, owing to the imperfection of our knowledge. Of late years many of these species had been introduced into cultivation, and some of them had produced male flowers and cones, thus affording an opportunity for diagnosing the species and ascertaining their limitations. The study of the cultivated plants had likewise shown the natural range of variation in a species or individual plant under comparatively uniform conditions. Our knowledge of their geographical distribution has also been extended, altogether thus enabling a fresh revision to be attempted.—Dr. T. S. Cobbold read a paper on *Strongylus axei* and its affinities. This diminutive maw-worm, obtained from the stomach of a donkey, possesses interest, inasmuch as its structural characters closely correspond with those of the Entozoon infesting the ostrich's proventriculus. It also shows affinity with the grouse strongyle and with the stomach worm of lambs, while its peculiarities throw light upon other questions of morphology, especially its relations to the singular maw-worm (*Simondsia*) of the hog.—In exhibiting an extensive series of fossil plants from the island of Mull Mr. J. S. Gardner gave remarks concerning inferences to be drawn from the well-preserved leaves. He mentioned that this fossil Mull flora comprises but one fern, undistinguishable from living *Onoclea sensibilis*, of Western America and Eastern Asia. There is an equisetum. The Coniferae are abundant; a *Ginkgo* resembles existing species, along with numerous firs and larches, a few of these latter being similar to those of Japan. Monocotyledons are represented by one having a sword-shaped leaf. There are at least twenty species of dicotyledons. A platannus obtains differing somewhat from the recent form, and with resemblances to what is known as *Credneria* and *Protophyllum* of cretaceous age. This Mull flora, though possessing few novelties, is interesting as

supplying fresh confirmation of the view first propounded by Asa Gray, that formerly the entire northern temperate regions possessed a very uniform flora.

**GEOGRAPHICAL.**—Jan. 25.—Sir R. Alcock, V.P., in the chair.—The following gentlemen were elected Fellows: Major W. Broadfoot, Major A. B. Cook, Capt. D. Mainland, Rev. Canon G. Butler, Rev. W. S. Green, Messrs. G. E. Bowker, A. T. Drydale, S. M. Gibbs, A. Henderson, J. S. Henderson, G. A. Hight, H. Hughes, H. S. King, J. Kips, R. D. Lunham, F. A. Morgan, A. F. Mummery, A. O. Sachse, R. E. Steel, and W. C. Stobart.—The paper read was 'A Recent Journey in Corea,' by Mr. W. R. Carles.

**ZOOLOGICAL.**—Jan. 19.—Prof. W. H. Flower, President, in the chair.—The Secretary read a report on the additions made to the menagerie during December, and called attention to a male cheetah (*Cynelurus jubatus*); to a female tiger and four Persian gazelles; and to two curious hybrid ducks between the ruddy sheldrake (*Tadorna rutula*) and the Egyptian goose (*Chenaloepus egyptiaca*).—Letters and communications were read: from the Rev. T. R. R. Stebbing, on some new amphipodous crustaceans from Singapore and New Zealand,—by Mr. H. Saunders, on an adult specimen of the sooty tern (*Sterna fuliginosa*), caught alive near Bath, October, 1885, only two examples of which species have as yet occurred in Great Britain,—by Mr. H. J. Elwes, on the butterflies of the genus *Parnassius*, having special relation to the development, functions, and structure of the horny pouch found in the females of this genus; he described the habits, distribution, and variations of twenty-three species which he recognized in the genus, and illustrated his remarks by the exhibition of a very complete collection of specimens and drawings; the paper being supplemented by Prof. H. J. Elwes's remarks on his examination of the anatomy of the *Parnassius apollo*, and by Mr. Thomson's notes on the habits of the insects as bred in the Society's gardens in 1885,—by Mr. O. Thomas, on the specimens of mammals collected in various parts of India and presented to the British Museum by Mr. A. O. Hume, consisting of about 400 specimens, nearly all in excellent condition and with accurate localities attached to them: a new mouse from Tenasserim was proposed to be called *Mus humii*; a new flying squirrel from the Malay Peninsula was named *Sciuropterus davisoni*,—from Canon Tristram, on an apparently new species of duck (*Dasia*) from Sidney Island of the Phoenix group in the Central Pacific, which he proposed to name, from its extreme simplicity of plumage, *Dasia modesta*,—and from Mr. A. G. Butler, on the larva, pupa, and imago of a butterfly (*Aporia hippia*) from specimens bred in the Society's gardens.

**METEOROLOGICAL.**—Jan. 20.—Annual Meeting.—Mr. R. H. Scott, President, in the chair.—The Secretary read the report of the Council, which stated that the eight committees which had been appointed had met frequently and had done much for the advancement of meteorology. The number of Fellows on the roll of the Society is 537.—The President in his address said that as he had treated of land climatology in his previous address, he proposed to deal with marine climatology on the present occasion, and to take up the subject at the point where he had left it in his paper 'Remarks on the Present Condition of Maritime Meteorology,' printed in the Society's *Quarterly Journal* for 1876. He enumerated the various investigations which had been announced as in progress at that date, and specified the several outcomes of these inquiries. The 'Meteorological Charts for the Ocean District adjacent to the Cape of Good Hope,' published in 1882, were first noticed, and the methods of "weighting" observations of wind, &c., employed in that discussion were fully explained, as well as the mode of representation of barometrical results. The 'Charts showing the Surface Temperature of the Atlantic, Indian, and Pacific Oceans,' published in 1884, and those of barometrical pressure, now in the engraver's hands, were next noticed, and it was announced that the Meteorological Council had decided to undertake the issue of monthly current charts for the entire sea surface. The wind charts published by the late Lieut. Brault, of the French navy, were next described, with an expression of the profound regret with which the intelligence of his premature death in August last had been received by all meteorologists. The wind charts and pressure tables issued by the Meteorological Institute of the Netherlands were then explained, and also the publications of the Deutsche Seewarte at Hamburg, 'The Atlas of the Atlantic Ocean,' &c. The series of "Monthly Charts for the Atlantic and Pacific Oceans," issued by the Hydrographic Office, Washington, were then described, and the present series of "Pilot Charts" issued by the same office were explained. Mr. Scott stated that the daily maps of

Atlantic weather for the year of the circumpolar expeditions were now complete, and were being engraved, a process which must take several months. The German office had undertaken the preparation of daily weather maps for the same period for the South Atlantic. The Meteorological Office had also taken up the marine meteorology of the Red Sea. The Dutch Institute had announced its intention to publish an atlas for the Indian Ocean. In conclusion, Mr. Scott stated that there still existed a lamentable want of data for the Pacific Ocean, but that, thanks to the energy of the Canadian Government in opening up their new Pacific railroad, it was to be hoped that every year would bring a greater amount of traffic to British ports on the Pacific coast, and therefore a greater number of observations to the Meteorological Office, while from the existing trade to San Francisco a mass of materials was quickly accumulating, for certain routes at least.—The following gentlemen were elected the officers and Council for the ensuing year: President, W. Ellis; Vice-Presidents, G. Chatterton, E. Mawley, G. M. Whipple, and Dr. C. T. Williams; Treasurer, H. Perigal; Trustees, Hon. F. A. R. Russell and S. W. Silver; Secretaries, G. J. Symons and Dr. J. W. Tripe; Foreign Secretary, R. H. Scott; Council, E. D. Archibald, W. M. Beaufort, A. Brewin, F. W. Cory, H. S. Eaton, C. Harding, R. Inwards, B. Latham, J. K. Laughton, Dr. W. Marcet, C. E. Peek, and Capt. H. Toynbee.

**INSTITUTION OF CIVIL ENGINEERS.**—Jan. 26.—Sir F. J. Bramwell, President, in the chair.—The paper read was 'On the Injurious Effect of a Blue Heat on Steel and Iron,' by Mr. C. E. Stromeyer.

**SOCIETY OF ARTS.**—Jan. 22.—The Hon. Sir A. Eden in the chair.—A paper 'On Burma, the Eastern Country, and the Race of the Brahmas' was read before the Indian Section by Mr. J. G. Scott (Schway Yoe).

Jan. 25.—Mr. B. F. Cobb in the chair.—Prof. H. Shaw delivered the second of his course of Cantor Lectures 'On Friction,' the special subject for the evening being 'The Friction of Fluids.'

Jan. 26.—Mr. Hyde Clarke in the chair.—Mr. A. White read a paper before the Foreign and Colonial Section 'On the Importance of a National Scheme of Emigration for the Best Interests of British Commerce.'—A discussion followed, in which Sir C. Tupper, Sir S. Samuel, and others took part.

Jan. 27.—Sir F. Bramwell in the chair.—Twenty-one new Members were elected.—A paper 'On Machinery in Mines' was read by Mr. H. Davey.

**HISTORICAL.**—Jan. 21.—Mr. C. A. Fyfe, V.P., in the chair.—Messrs. E. E. Bowen, C. Colbeck, S. Cooper, and H. Steer were elected Fellows.—Mr. Hyde Clarke read a paper 'On the Picts and pre-Celtic Britain,' based on the testimony of Bede as to female succession among the Pictish kings, and the observations of Dr. Skene, Prof. Rhys, Mr. Grant Allen, &c. With these latter the author concurred that the Picts were not Celts or Aryans, but Turcomans, and he treated them as Iberian and belonging to the nations who occupied Britain before the Celts. The substitution under Malcolm Canmore of male succession in Scotland he treated as the explanation of the revolution under which the Pictish constitution disappeared. He examined the evidence as to the durability of the form of female succession and its suitability for the then state of society. Among the Picts it had prevailed for hundreds of years. He pointed out that Queen Victoria, among other ancient descents, possessed this of the line of the Pictish kings.

**PHYSICAL.**—Jan. 23.—Prof. Guthrie, President, in the chair.—The following communications were read: 'A Note on the Paper by Prof. W. Ramsay and Dr. S. Young "On some Thermodynamical Relations,"' by Profs. W. E. Ayrton and J. Perry. The authors, after referring in the highest terms to the careful experimental work of Messrs. Ramsay and Young in their investigation upon "some thermodynamical relations," the results of which were communicated to the Society at its last meeting, show that the four laws stated in their paper are in reality only one, since if any one of them is assumed the remaining three may be deduced from it.—'A Note on the Paper by Prof. J. W. Clarke, "On the Determination of the Heat Capacity of a Thermometer,"' by Mr. A. W. Claydon. The author applied a correction to an expression given by the late Prof. J. W. Clarke for measuring the heat capacity of a thermometer, in a paper communicated to the Society at a previous meeting (April 25th, 1885).—'Note on some Organic Substances of high Refractive Power,' by Mr. H. G. Madan. The ketone is a thick yellow oil, boiling at a temperature near the boiling-point of mercury; it appears to be a very stable, neutral, and harmless substance like Canada balsam, but it does not appear to be capable of hardening, and hence is

not by itself adapted for a cement. Its refractive index for the D line is 1.666, higher than that of carbonic sulphide, while its dispersive power is approximately the same. The author has made the bromide of the ketone, but it seems liable to decompose, with formation of hydrobromic acid, which acts upon the spar. Mr. Madan also exhibited a specimen of metacinnamene, a highly refracting glass-like solid, obtained by the action of light or heat upon cinnamene. It possesses a refractive index of 1.593 for the D line, and would make a valuable cement if it showed a firm adhesiveness for glass.—The President exhibited and described an instrument he had made in the course of an acoustical investigation upon which he had been engaged. It is a musical instrument similar in principle to the harmonicon.

**ARISTOTELIAN.**—Jan. 23.—Mr. S. H. Hodgson, President, in the chair.—Mr. S. Alexander read a paper 'On Hegel's Conception of Nature,' which was followed by a discussion.

**EDUCATION.**—Jan. 25.—Mr. A. J. Ellis in the chair.—Mr. H. Sweet read a paper 'On Phonetics in its Relation to the Teaching of Languages.' Every one, he said, who has to teach children to read, to correct defective, vulgar, or provincial pronunciations, or to teach foreign languages, must necessarily be an amateur phonetician, and even a slight knowledge of phonetics will make his teaching much more efficient. The foundation of all phonetic knowledge is a thorough familiarity with the sounds of one's own language. When the student has once learnt to isolate and analyze his own sounds, he will have little difficulty in acquiring new sounds by a process of analogy. Mere imitation, without analysis, is worth little. Nor can minute distinctions be disregarded with safety. To make phonetics really effective, an organized system of training teachers is indispensable. Mr. Sweet protested against the omission of phonetics from the Cambridge modern language tripos, and considered the prospects of modern philology at Oxford even less encouraging, although there they have an ideally perfect organization ready to their hands—the Taylor Institute.—The paper was followed by a discussion, in which Messrs. Ellis, Bedford, Widgery, and others took part.

#### MEETINGS FOR THE ENSUING WEEK.

- Mon. Royal Institution, 5.—General Monthly.
- London Institution, 5.—Charles Darwin and his Theory, I. Prof. E. Ray Lankester.
- Engineers, 7.—President's Inaugural Address.
- Victoria Institute, 8.—The Flora of the East, Prof. G. E. Pat.
- Society of Arts, 8.—Friction, Lecture III, Prof. H. S. Haleshaw (Cantor Lecture).
- Royal Academy, 8.—Sculpture, Mr. A. S. Murray.
- Tues. Royal Institution, 3.—Naufragia, Mr. R. S. Poole.
- Society of Biblical Archaeology, 8.—The Tower of Babel and the Babel Nimrod, Suggestions as to the Origin of the Mesopotamian Tower-Temples, Mr. W. Simpson; 'Le Cham et l'Adan Egyptiens,' Mr. L. Leleuvre.
- Civil Engineers, 8.—Discussion on Mr. C. E. Stromeyer's Paper 'On the Injurious Effect of a Blue Heat on Steel and Iron,' and Ballot for Members.
- Zoological, 8.—Notes on Freshwater Entomofauna from South Australia, Dr. G. S. Brady; 'Contributions to a Knowledge of the South Italian Chalcidæ,' Dr. Monticelli; 'Notes on Birds in the Home Collection: No. I., On the Hawfinch from Attock,' Mr. H. B. Sharpe.
- Wed. Entomological, 7.
- Shorthand, 8.—Exposition of Audiography, by the Author, Mr. F. H. Valpy.
- Society of Arts, 8.—Artistic Bronze Casting, Mr. G. Simonds.
- British Archaeological Association, 8.—Report on the Excavations now in progress at Winchester Cathedral, Rev. G. Colling; 'Roman Turf found at South Shields,' Mr. H. S. Cumie.
- Thurs. Royal Institution, 3.—Impurity in Metals, Prof. W. C. Roberts-Austen.
- Archæological Institute, 4.—Gravures or Gravures of the Debatable Land, their Traditional Origin considered, Mr. J. B. B. 'Crypt of St. Wilfrid's Church Repton,' Rev. J. B. B. 'Remarkable Find of Sun-Beads at Minster,' Mr. J. R. Fyfe Harrison.
- Royal, 4.
- London Institution, 7.—The Nature of Historical Evidence, Prof. E. A. Freeman.
- Royal Academy, 8.—Sculpture, Mr. A. S. Murray.
- Linnean, 8.—Relation between the Bloom of Leaves and Distribution of Stomata, Mr. F. Darwin; 'On Stomata and Ophodiaris,' Mr. E. C. Boufford; 'Probable Source of Cultivated True Limes,' Dr. E. Bonavia; 'Relative Length, Segments of Chick's Limbs during Development,' Prof. H. J. Anderson.
- Chemical, 8.—Methods of Bacteriological Research from a Biologist's Point of View, Dr. Klein.
- Antiquaries, 8.
- United Services Institution, 3.—Nordenflet's Submarine Boat, Mr. T. Nordenflet.
- Philological, 8.—Notes on Curtius's Greek Etymology, Dr. W. Stokes.
- Royal Institution, 9.—The Principles of Domestic Fireplaces Construction, Mr. T. P. Trale.
- Sat. Royal Institution, 3.—Volcanic Action in Britain, Prof. A. Geikie.

#### Science Gossip.

PROF. STIRLING, of Aberdeen, has accepted a *Ruf*, given in German fashion by the authorities of Owens College, Manchester, to occupy the chair of Physiology vacant by the resignation of Dr. Gamgee.

SIR FREDERICK BRAMWELL is to open the Technical School at Sheffield in connexion with the Firth College.

It is proposed by founding a "Redwood Scholarship" to commemorate the retirement



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of Dr. Redwood from the professorship of Chemistry and Pharmacy in connexion with the Pharmaceutical Society, which Dr. Redwood has held for half a century.

MR. J. H. JEAFFRESON, M.R.C.S., President of the Highbury Microscopical Society, died on the 12th inst.

THE Report of the Mining Registrars of the Gold-fields of Victoria for the quarter ending September 30th, 1885, shows the large decrease of 8,878 oz. 12 dw. 3 gr. in the yield of gold as compared with the preceding quarter.

WE have also received the 'Statistical Register of the Colony of Victoria for 1884,' which deals especially with "Interchange," showing all the imports and exports of the colony in most satisfactory arrangement.

THE *Journal of the Franklin Institute* for January is devoted to electricity. Prof. Amos E. Dolbear contributes a lecture 'On Telephone Systems'; Prof. Edwin J. Houston concludes his excellent series of articles on 'The International Electrical Exhibition'; Lieut. Fiske deals with 'Electricity in Warfare'; and a supplement of ninety-six pages is devoted to 'Electric Signalling and Registering Apparatus.' This is fully illustrated by diagrams and drawings of instruments.

M. OSTWALD in the *Journal für Praktische Chemie* discusses the influence of the composition and constitution of acids upon their electric conductivity. This is the third portion of a voluminous treatise, which is in the highest degree suggestive, but which will not admit of condensation.

## FINE ARTS

THE ROYAL SOCIETY OF PAINTERS IN WATER COLOURS.—THE WINTER EXHIBITION IS NOW OPEN, 5, Pall Mall East, from 10 till 6.—Admission, 1s.; Catalogues, 6d.

ALFRED D. FRIPP, R.W.S., Secretary.

'THE VALE OF TEARS'—DORÉ'S LAST GREAT PICTURE, completed a few days before he died. NOW ON VIEW at the Doré Gallery, 55, New Bond Street, with 'Christ leaving the Precincts,' 'Christ's Entry into Jerusalem,' 'The Dream of Pilate's Wife,' and his other great Pictures. From Ten to Six Daily.—Admission, 1s.

## THE ROYAL ACADEMY.

(Third Notice.)

Nor half a dozen English pictures in oil remain to be noticed. The most important is Wilkie's *Chelsea Pensioners reading the Waterloo Despatch* (No. 37). It is, on the whole, Sir David's masterpiece, only approached by 'Reading the Will,' 'The Penny Wedding,' and 'Distraint for Rent,' works which owe their place among Wilkie's pictures as much to their subjects as their execution. Painted in 1821-2 (the painter had the commission for it in August, 1816, see Haydon's 'Autobiography,' i. 315), the 'Pensioners' was exhibited at the Academy in 1822, and with 129 other Wilkies was at the British Institution in 1842. Cunningham wrote, with pardonable exaggeration: "The battle of Waterloo itself made scarcely a greater stir in the land than did the 'Reading of the Gazette' when it appeared at the Academy. The hurry and rush of all ranks to see it, which Wilkie has described in his journal, was surpassed by the reality; a crowd, in the shape of a half-moon, stood before it from morning to night, the taller looking over the heads of the shorter.....Soldiers hurried from drill to see it; the pensioners came on crutches and brought with them their wives and children to have a look; and, as many of the heads were portraits, these were eagerly pointed out, and fortunate heroes named, sometimes with a shout. Such was the enthusiasm which the picture inspired." Wilkie asked Lawrence, the President, "that a railing may be put round my picture, such as may be convenient," alleging that he had contracted with the Duke of Wellington "for the delivery of a sound picture," and this did not seem feasible unless the rail was erected. The painter, in short, however he contrived to screw

up his courage to the feat, "insisted" on protection being given to his picture. A stout rail was erected in one night.

'The Pensioners' was hung in the centre of the room at Somerset House, "on the fireplace." It is one of the treasures of the British School, and the fact that it was painted at 24, Lower Phillimore Place ought to cause that house to be marked with a white stone. It is probable that there is less than usual of William Watson's work in it (Nurse had not then gone to Wilkie's aid); the technique is in nearly every part spontaneous as well as spirited. By the time he had produced this picture Wilkie, who painted 'The Village Politicians' with little or no knowledge of Teniers and Ostade, had imbued himself with the spirit of Teniers, and no one but Mulready, his contemporary, could at that date work with equal precision, finesse, and solidity. In its harmony of greyness, general and local richness in tone and colour, and brilliancy, if not in the fine simplicity of its coloration, 'The Pensioners' is very nearly equal to one of the best Tenierses, but its touch is not so firm, crisp, and dexterous; even the mature skill of Wilkie never approached the wonderful tact of the old master, whose handling is in these respects unsurpassed. Unlike the Wilkies in the National Gallery and elsewhere, which have been exposed to draughts and foul and heated air, the picture remains as brilliant as ever. The subject was suggested by Wellington himself to Wilkie, and the duke took much trouble with the treatment of it, revising and rejecting some tentative notions of the painter's. For it Wilkie received 1,200 guineas, the highest price by a great deal he ever had, and relatively quite equal to 3,000l. of our day. Even at this rate the picture was cheap. Whether in this instance Wilkie used the asphaltum which betrayed him in many cases, and which, quite apart from our national practice of toasting masterpieces of art, has ruined many a good work, it would be hard to affirm. Our impression is that he did use it sparingly and singly, and that the happy condition of the picture is due to the wisdom of the Dukes of Wellington, who have not allowed it to be toasted. It was last seen at the French Gallery in 1877.

When a man employs asphaltum, or, as Reynolds did, dragon's blood and gamboge, he must take special precautions. This Sir John Millais has done successfully with gamboge. Reynolds, however, took no precautions either with dragon's blood or gamboge. The result is visible in Gallery I. in *Lady Mary Coke* (27) and the *Countess of Waldegrave* (20). Another instance is Lord Berwick's magnificent whole-length, standing figure of *Lady Broughton* (149), the design of which illustrates at their best the stately affectations and noble sentimentalities of the gilded age of Sir Joshua's art. The lady has a grand presence. She stands on a terrace, wearing a voluminous gold embroidered Indian tissue of warm white, the admirable painting of which shows how well Reynolds's drapery men served him. In fact, apart from the general design, which was undoubtedly Sir Joshua's, the charm of this work is due to the drapery painter, who certainly was not Northcote, and may have been Peter Toms, R.A., that unhappy drudge (employed, like Marchi, perhaps, for one hundred a year and his board) of genius in a narrow path. "There is a little affectation in the action of the right hand with the port-crayon, but none in the superb sweep of the body and the noble limbs, which are masked in the fall of the draperies around them; the long folds of these draperies reach to, and gather about her feet, exposing the shoes. As Reynolds painted it, Lady Broughton's dress is as graceful.....as any Greek robe. ....The craft with which this costume has been treated is equal to that which dealt with the light and shade of the garments and the general chiaroscuro of the picture. The face is abso-

lutely grand in its beauty—English in character, yet not without a certain luxury in its sentiment, a quality Reynolds knew how to impart." Such is the opinion of the latest writer on Reynolds. This portrait is noteworthy as the original of one of the finest mezzotints of the English School, a school which developed under the inspiration, if not, as we suspect it did, under the personal direction of Reynolds. Thomas Watson's superb print of Lady Broughton, published by Sayer in August, 1770, ought to be known to every lover of English art. A descendant of the lady bought, when Pekin was captured, an impression from this plate for two pice in a back street in the Chinese capital. How it got there no one knows. There is, by J. Wilson, another print from this picture. Cotes painted the lady. She sat to Reynolds at intervals from 1765 to 1772. The last time was, probably, for retouching the portrait, which must, therefore, have been engraved two years previously. She died in 1785. Unless this is the anonymous "No. 218, Ditto [of a whole-length portrait] of a lady," which was at the Academy in 1774, it has not previously been exhibited.

Of the next picture, Gainsborough's *Lady Brisco* (150), every touch is the artist's own. The carnations are terribly faded, and apart from the lovely coloration there is neither grace nor beauty in it. It has no style whatever, and yet it bewitches us. Gainsborough's *Lady Cotton* (47) is most interesting because it shows how, with an inferior subject, he was trying to work the charm of that piquant hauteur which served him so well in Mrs. Graham's inimitable portrait.

We turn now to the Low Country schools, as represented in Gallery II. of the Academy. The collection, though containing many fine things, is by no means equal to the average. Jan van Goyen's *Canal Scene* (51), a group of towers and walls on the bank of a quiet stream, has, apart from its technical qualities, interest as an historical record. It shows how rapidly the war-torn defences of the Dutch towns fell into decay. Goyen, the master of Berchem and Jan Steen, died in 1666. This picture, which was probably painted c. 1630, shows the brick defences already advanced in decay, although not more than fifty years had passed since the Declaration of Independence was made, when the Spaniard had yet to be driven out. Almost a monochrome, and by no means an important example, this work has the characteristic charm of Van Goyen's calm summer evening twilight. Van der Heyde's *View of a Town in Holland* (52), Veght, near Maassen, gives quite another view of the Dutch polity, its busy people, lively trade, and canals and commercial buildings in good repair. It is a well-known and choice example; a delightfully bright, broad, and clear illumination pervades it. The atmosphere could not be more brilliant or pure. Unlike Van Goyen, who, although the most industrious of artists (he is said never to have ceased to work for a day in his life of seventy years), never failed to give sentiment to his placid evenings and silent landscapes—it was generally a feeling of sad repose which inspired them—Van der Heyde was incapable of inspiring his red-brick vistas, old *hôtels de ville*, and canals with the least touch of humanity. The animation some of them possess is generally due (as in the example before us) to the figures A. Van de Velde inserted in the cold, bright, firmly touched, and luminous perspectives. In its qualities and lack of sentiment the fine *Gate of the Palace* (83), by the same artist, lent by Mr. A. de Rothschild, is not unlike the famous example of a similar kind at the Hague. It is a capital specimen, cold, hard, and clear. The topography is unquestionable, and the touch exquisite. As the painter survived till 1715, he was one of the last of the old masters.

The Duke of Wellington's Teniers, No. 53, *A Village Fête*, has, like many of the painter's

works, darkened materially and become very green, changes which probably brought some coldness in their train. It is a remarkable work, although not an agreeable one. The numerous figures are distinct illustrations of racial characteristics and civil decay. The picture abounds in almost deformed little men and ugly women, whose liveliness has something grotesque about it, and whose "aged" aspect we notice in many other Flemish and Dutch masters' works, such as those of Q. Brekelenkam, whose delineations of the lower (not the middle or upper) classes of his countrymen abound in wizened manikins. The same may be said of Van Ostade's, Dusart's, Brauwer's, and Jan Steen's pictures, all of which give the impression of an exhausted race and the meanest aspects and habits. These are the people who drink, gambol uncouthly, and act offensively in those Low Country genre paintings which have disgusted squeamish critics. They seem of a race quite different from the gentlemen of Van Dyck and his master; the townsmen of Rembrandt, Vermeer, Van der Helst, Hals, Dou, and Cuyp; the merchants of De Keyser, Maas, Palamedes Palamedesz, Gonzales Coques, Ravesteyn, the Pourbus and the De Voses; the seigneurs of Sustermans and Van Somer; the priests and warriors of Thierri Bouts and Mabuse; the handsome monks of Memlinc and Van der Goes; the devotees of Van Eyck; the professors and thoughtful students of Nicolaas Neuchatel.

David Teniers II., who painted the duke's picture, often repeated leading figures of his compositions; for instance, the man in a white shirt who sits on a block and deliberately fills his pipe, his blue-coated companion with the beer glass, and the cynical old man in the brown jerkin who looks on. Even the tapster in the white apron, who, tipsy himself, carols in the tipsy chorus he leads, we know as well as can be. This is a rich display of humour and character, full of incident, motion, and spirit. The visitor should notice the silvery glow of the upper portion of the scene, and the fine painting of the buildings on our left, as well as of the handsome tree in the middle of the view. One of the best elements of the picture is the group in the mid-distance of women boisterously playing at "thread my needle"; but in humour and veracity nothing surpasses the dog in front, whose character as a fussy busybody is marked in his very gait and beadle-like air. Like all dogs in Low Country pictures, he is admirably painted. In touch, precision, and firmness, the stools, pots, cans, and other utensils so liberally included in this design rival the dog.

There were so many men who painted like Daniel de Blic in Mrs. Cavan's *Interior of a Church* (55) that the student might conclude they worked by receipt. Unlike E. de Witte or H. van Steenwyck, the De Blics—there were two painters of this name—relied on the delicacy of their touch and patience in finishing marbles, stones, and metal, but they rarely arranged the other elements of their subjects in a picturesque, much less in a poetical manner. De Blics are not common in England, although some of their pictures may bear the name of Van Steenwyck, who was a much more intellectual artist, and affected Gothic churches rather than temples of the kind before us. We doubt if the *Bleaching Ground* (56) is by Jacob Ruysdael. Such pictures generally, and most unjustly, bear the name of Philip de Koningh, a master of delineation whenever he deals with vast stretches of level country, overshadowed by dark grey rain-clouds intersected by lines of trees and streams, and ending in sandy deserts as wide as the sea. Ruysdael was fond of plateaux where immense lines of white linen lay bleaching on the grass, but he painted with a brightness and lucidity not found in this example, which may, however, have lost these qualities in cleaning.

The *Head of a Woman* (58), by Raphael Mengs—the only painter, by the way, at whom Reynolds condescended to sneer in his "Discourses

to the Students of the Royal Academy"—shows what a clever and agreeable artist that gentleman, whose biography is an example of the vanity of human wishes, could be when he took off his periwig. The *Landscape* (59), by Aart van der Neer, has darkened sadly, and is one of the innumerable instances of the deplorable effect of painting on very dark grounds, a practice almost universal at one time. The sky and middle distance have suffered most. The best part of the picture is the group of geese in the foreground. A. Cuyp's *Resting at the Inn* (60) is one of the innumerable instances of his power of dealing with sunny effects in a happy, but conventional and absolutely unscientific manner. It is but second rate. We do not think Col. Sterling's *Portrait of a Man* (61) is by Rembrandt. Boors *Dancing* (62), by A. van Ostade, is a very good and important instance, although the background is rather hard; the surface in general reminds us of porcelain, and the shadows have blackened, or originally were blacker than the wont of the painter. Adrian never painted better than on the quaint group of old-fashioned manikins—as to whom see previous remarks on the Teniers—who are playing with the dog. Van Ostade's subject is a paradise of beer. Although Mr. T. H. Ward's *Portrait of a Man* (65) has very considerable merit, and may be by Gonzales Coques, we are by no means sure that it is.

A very rare and in its way charming picture is Lord Wemyss's *Andromeda* (66), ascribed to Jean Cousin, and in its power of design and technical qualities well worthy of him. The naked, whole-length figure is drawn with surprising delicacy and learning and a fineness of style which unites completeness with breadth and delicacy. It is marked by sculptural solidity and much freedom, which are not often found even in Italian pictures of the time. The nudity is treated in a highly accomplished manner, which is not to be expected in a miniature about six inches high. The carnations are heavy and, according to the mode of the early French School, whitish and opaque, but their morbidness does not admit of challenge. The whole appears to refer to the school of Da Vinci in its peculiar scrupulosity, fineness of taste and research, as well as in its defects. To the peculiar inspiration of Da Vinci in landscape may be ascribed the poetry of the background, where an ashy sky, laden with thunder, broods over a calm sea that grows dark towards the horizon. As a study of a complete nudity this valuable figure has great interest in showing what the able Frenchman achieved in the very outset of the Italianized phase of his school. It is incomparably finer than the clumsy naked figures of the enamel painters of his age and country.

In Mr. T. H. Ward's highly interesting *Betrayal of Christ* (68), by Adam Elzheimer, the strongest points are the very fine and highly poetic effect of moonlight struggling with a misty atmosphere and enormous clouds, and the dramatic look of the torches glimmering in the distance where the Roman soldiers pursue a naked fugitive. The careful, learned delineation, the smooth surface, and the laboured technique of the picture, are but masks—so to say—of a design full of passion and very sincere. The armour, draperies, and weapons are wonderfully finished. Three De Hooghes in this room differ much in their qualities, but none of them is first rate. Mr. Heseltine's *Interior* (69) is commendable for the expression and attitude of the woman who is gossiping with a cavalier. The woman was designed with rare spirit, but the man, like many of his sex in De Hooghe's pictures, is *gauche* and ill proportioned. The *Burgomaster* (71), which is unusually like an Egton van der Neer, belongs to Mr. Pritchard. It is marked by unwonted sentiment and the design is more serious than De Hooghe, whose figures are often nonentities, generally cared for. There is no mistaking the intention of the designer, nor can we avoid being touched

by the pathos of his work. Full sunlight, as warm as it can be, glows in a corridor-like chamber, which is remarkable for the clearness of the shadows in which all the objects of the scene—the man, the furniture, and what not—retain their solidity in a wonderful way, and are as substantial as if open daylight revealed them. This is a rare achievement, even for De Hooghe. The Queen's De Hooghe, called *Afternoon* (98), which comes from Buckingham Palace, is far more brilliant, but it is not so subtle a rendering of the effect, and that effect is much less difficult than the shadowed interior of 'The Burgomaster.' Yet the deep glow of full sunlight pervading the place has rarely been surpassed. The pavement may have been injured; it is at present out of harmony with the sky and of too monotonous a red. Apart from this the splendour of the picture fairly lights the wall on which it hangs. George IV. gave 400*l.* for it; it is Smith's No. 27.

That Gainsborough was the painter of Mr. Cooper's *Sportsman and Dogs* (73), here styled "Unknown," cannot be doubted. It is a copy, very freely treated, from a Teniers. The style of the design, the look of the standing figures, is due to Teniers, but the composition and the masses of foliage are Gainsborough's. We have already referred to this picture. The Earl of Wemyss's *Shepherd and Nymphs* (76) is a free sketch by Rubens of a numerous composition of clumsy figures of women, sleeping on the ground under a tree, not unlike in subject, but very inferior to the 'Cymon and Iphigenia' carefully and delicately painted by the same master in his prime. The large *Landscape with Peasants Merry-making* (77), which has been lent by the National Gallery of Ireland, is rightly attributed to Teniers and Lucas van Uden. It seems to have suffered restoration of a somewhat severe kind, and has much space to let. It is, nevertheless, an interesting work in its way. We are indebted to Col. Everett for the loan of Jan Steen's *Afternoon* (86), which shows that capital artist, a professor of great principles on a small scale, rivaling Metsu in smoothness and finish, while he retains his own solidity and breadth, marred by a metallic surface like Schelken's. Many curious details of furniture and customs may be gathered from this picture; notice the carved wooden tray on which the oranges lie near the elbow of the plump damsel who, with her head on the table, sleeps the sleep of the glutton. Technically this is a very exceptional Jan Steen. Its authenticity cannot be questioned. Its spirit and handling are first rate.

Lord Monson has lent Maas's bold and powerful *Card Players* (85), a man and woman seated at a table playing cards with deliberation and spirit that are admirably delineated. It shows how well this exceptionally powerful artist could manage life-size figures, although, as in the fine works in the National Gallery, he generally painted in small. The eager expression of the man and the intense caution of the woman are important signs of a vigorous conception of the subject. How much Maas profited by his studies of Rembrandt's works the light, shade, and modelling of the face of the man and the insight to character it shows suffice to prove. Jan Steen's *An Interior* (90) is an unusually audacious and demonstrative design, and is full of his coarse taste. A woman sleeps after a meal at the side of a table, a boy picks her pocket and gleefully holds up to two other urchins the prize he has made. Their expressions are most lifelike. A group of lovers on the other side of the design are worthy of Jan Steen. This picture supplies a perfect mine for studies of costume, furniture, and utensils, and it includes a monkey who has stopped the clock, a bundle of arms suspended overhead, a dog of Steen's best strain, as well as several kinds of food and drink.

The *Skittle Players* (91) of David Teniers, lent by Mrs. Cooper, is a composition of figures of an unusually scattered kind. Four men



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are playing, one of whom throws the ball; a woman leaves a cottage; another woman is washing clothes in a tub; but if we except three of the players there is little or no relationship among the figures. The picture lacks interest, and incident can hardly be said to exist in it. The best element is the atmosphere, which possesses all Teniers's clearness, and that warmth which, when he pleased, no one could impart with more success. Lord Heytesbury's *An Interior* (96), by Teniers, is a slight picture notable for its silvery coolness of tone. The precision and firmness with which the pots and pans in the foreground have been painted are well worthy of remark. Dated 1645, it is a good specimen of the painter's middle or best and most characteristic period. Two admirable Van Ostades are *Interior of a Public-house* (97), belonging to the Queen, and *Tavern Garden* (101), the property of the Duke of Wellington. The former is Smith's No. 90, and dated 1665. It is not so good as the famous Geldermeester 'Interior,' which came from the same collection to the Academy in 1876. The duke's Ostade is a most characteristic example, but not first rate. It came from the Choiseul Collection. The last Low Country picture to which we shall call attention is Van Dyck's superb *Duchess of Arenberg and Child* (148), decidedly the most beautiful and important of them all. It belongs to Mr. A. Fawkes, of Farnley Hall, and was noticed in our comments on the works of art at that place; see "The Private Collections of England," No. XLVI. The hardly less noble portrait of this lady's husband is at Holkham, the Earl of Leicester's, and came, it is said, from the Orleans Gallery. The earl offered "to toss" the late Mr. Walter Fawkes, of Farnley, for these two Van Dycks. Van Dyck was one of the most fortunate painters of little gentlemen and ladies; accordingly the boy is admirable. The mother's stately grace and fully developed beauty, her noble face, and rich yet chastened attire, distinguish her as a *grande dame*. The flesh is made more precious by the beauty of the bloom which overlies her skin; her expression has a happy luxury which is very charming, and does not militate against her dignity. She wears the Low Country costume—which was a refined version of the French *mode*—of the time she sat to the "Caval" A. Van Dyck, 1634, as the signature of this portrait attests, when he was in London, where, doubtless, this work was painted while the lady accompanied her husband, who was ambassador from the Emperor to Charles I. (we catch a glimpse of him in Grammont). Her cloth-of-silver petticoat, under a rich black robe, is a lesson for painters of textiles, nor is the powerful half-Flemish (with distinct reference to the traditional affection of that school for black), half-Venetian coloration of the picture less grateful to artistic eyes. The portrait of Marie, Comtesse d'Arenberg, Princesse de Barbançon, was engraved (as a half-length) by Paul Pontius in 1645, and published at Antwerp by Joannes Meyssens. Adrian Lommelin likewise engraved her portrait by Sir Anthony. It is Smith's 363, and quite equal to Sir R. Wallace's somewhat earlier 'Wife of Philippe Le Roy,' which was here a few years since.

### Fine-Art Gossip.

At the General Assembly of the Royal Academy held on Wednesday evening, Mr. Seymour Lucas, painter, was elected an Associate.

THE collection of etchings and engravings formed by the late Mr. Henry Brodhurst will shortly be sold. The best examples in this rich gathering came from famous portfolios, and comprise such works as it was the fashion to bring together about fifty years ago. The Albert Dürers are very fine, and include 'Melencolia II.,' from the Moberly Collection, exhibited at Manchester in 1857 and at Leeds in 1868;

'Adam and Eve,' from the Moberly Collection; 'St. Hubert,' from the Delessert Collection; the great 'Fortune,' from the Dubois Collection; and 'The Knight of Death,' from the Durand and Rogers collections. The Van Dycks include in a complete set of his own etchings many first states. With these are the finest portraits by Faithorne; a selection of the best works of Claude, comprising many first states; Karel du Jardins, being seventeen examples, some first states or having exceptional characteristics—e.g., 'The Mules' before the number, 'The Cow and Calf' before the number, and the 'Shepherd behind the Tree,' a fine proof of the same state; some of the best works, all very fine, of Lucas van Leyden, including Mr. Beckford's 'Monk Sergius'; and choice specimens of the skill of Ostade. All the most important productions of Marc Antonio and his school are to be sold, among which is 'Adam and Eve,' from Sir Mark Sykes's and Mr. Willett's collections, a very clear and delicate impression, taken before the plate was retouched, the outlines of the figures not having been strengthened; exhibited at Leeds in 1868. Of Rembrandts there is a very fine series, including many of the important examples, such as 'The Crucifixion,' in the first state, before the name and date were added; and the first state of 'The Flight into Egypt,' said to be "presque unique." A large proportion of these examples were formerly in the collection of the late Mr. Garle. Besides the above are numerous works of Berchem, Bonasone, J. Both, Cornelis van Dalen, Peter de Jode, Paul Pontius, Vorsterman, Hollar, Houbraken, C. de Passe, and A. Van de Velde.

PROF. SIDNEY COLVIN has resigned his Slade Professorship of Fine Art at Cambridge. He intends to devote his time and attention more completely than it has yet been practicable to his duties as Keeper of the Prints, British Museum.

DURING his tenure of office Prof. Colvin generally gave two courses of lectures in each year, and many of the courses were illustrated by series of reproductions specially prepared, which the members of the class—varying in number, according to the subject, from 20 to 250—could subscribe for and carry home. Among his subjects have been the laws and mutual relations of the fine arts; the chief extant monuments and periods of Greek art; recent excavations, especially those at Olympia; the Eleusinian myths in Greek religion and art; Athene in Greek religion and art; the myths of the Amazons and Centaurs, and their embodiment in ancient art; Homeric art and Pergamene art; English art in the eighteenth century; the painters of the early Italian Renaissance; the arts and history of Siena; the history of engraving in the fifteenth and sixteenth centuries; the pictures in the Fitzwilliam Museum; the life and works of Albert Dürer, of Raphael, of Michelangelo, and of Rembrandt. He has further reorganized the collections in the Fitzwilliam Museum, particularly the extensive collection of prints; and he planned and rearranged the new Museum of Classical Archaeology, endowing it with a special library costing 1,000*l.* (subscribed by persons interested in it).

MR. RUSKIN has contributed a preface, bearing chiefly on his relations with the Pre-Raphaelite Brotherhood, to the 'Notes on the Principal Pictures at the Millais Exhibition,' of which we spoke a fortnight ago.

At the Goupil Galleries, 116, New Bond Street, MM. Boussod, Valadon & Co. have formed an interesting collection of French and Dutch pictures in oil of considerable merit and pretensions. Among them is the large and sumptuous melodrama 'La Justice du Chérif,' by M. B. Constant, which we described when reviewing the last Salon. With this are 'The First Dart,' 'Somewhat Tired,' 'An Echo from the Deep,' and 'Early Duty,' by M. Bouguereau;

M. Vollon's 'Blue and Gold'; M. A. Passini's 'Leisure' and 'Waiting'; M. Gérôme's 'La Patrie'; M. van Marcke's 'Watery Pasturage'; M. Israël's 'The Old Sabot'; and 'The Sea-Doors' of Mdlle. Virginie Demont-Breton. Nearly all these works have already been commended to our readers.

AN exhibition of "Sketches of the Scenery of London," by Mr. Herbert Marshall, whose contributions to the gallery of the Society of Painters in Water Colours we have often admired, will be opened to the public on Monday next at the gallery of the Fine-Art Society, 148, New Bond Street. The private view is appointed for to-day (Saturday).

AN exhibition of drawings by Mr. James Orrock, illustrative of Sir Walter Scott's scenery of the Border, has been formed by Messrs. Dowdeswell at 133, New Bond Street. Mr. Orrock's taste and peculiar skill qualify him to do justice to the subjects of his works.

At Messrs. Obach & Co.'s, 20, Cockspur Street, may be seen, for a few days only, M. Meissonier's masterpiece, 'La Rixe,' the gift of Napoleon III. to her Majesty, who has lent the picture in order that it may be etched by M. Bracquemond, a proof of whose plate is shown with the picture.

On the evening of next Wednesday, Mr. George Simonds will read a paper in the Great Room of the Society of Arts, Adelphi, 'On Artistic Bronze Casting.' Sir P. Cunliffe Owen will take the chair.

THE article on Tyrins in the current number of the *Quarterly Review* is from the pen of Prof. Gardner, of the Medal Room in the British Museum.

IN confirmation of our recent remarks on the wealth of modern English collections and their capability of furnishing future Winter Exhibitions at the Academy, it may be remarked that the collection at Farnley Hall, to which we have alluded, contains, besides 'The Pilot Boat,' now in Gallery III. at Burlington House, five noble Turners in oil, to which No. XLVII. of 'The Private Collections of England' is devoted. This paper describes all these works at length, including 'The Pilot Boat.' Nos. XLVI., XLVIII., XLIX., L., and LI. of the same series of papers deal with the famous collection of Turner drawings at Farnley.

MR. J. S. CROWTHER, who has for several years been engaged in "restorations" at the Manchester Cathedral, has in preparation a quarto volume on the architecture and archaeology of the edifice. It will contain numerous illustrations, and will be published by subscription by Mr. J. E. Cornish, of Manchester.

MR. BLAIR writes:—

"Mr. John Clayton has recently purchased property at Carveran, including the Roman station of Magna per Linean Valli, and he is at present draining it. During these operations, so Dr. Bruce informs me, a small inscribed altar and the greater part of a rude statue have been found. Prof. Hübnér reads the inscription on the altar:—

DEO  
ALITI  
GAVRO  
VOTV[M]  
[SOLVIT].

'To the winged god Gauru dedicates this altar in discharge of a vow.' Dr. Bruce will read a paper on the subject at the meeting of the Society of Antiquaries of Newcastle next Wednesday."

MANY years ago (1860) we described the noble brick church built by Street in Upper Garden Street, Westminster, at the expense of Miss Monk, daughter of the late Bishop of Gloucester, and dedicated to St. James the Less. At a somewhat later date we described a fresco by Mr. Watts over the chancel arch of this edifice, representing Christ in glory, attended by angels on each side, while below the apex of the arch, and filling the spandrels, are figures of the Evangelists. Gas, bad air, smoke, and damp have been fatal to the picture. That

such is not the necessary fate of frescoes in London is proved by the perfect condition of Dyce's works in the Queen's Robing Room at the Houses of Parliament, about a quarter of a mile from Upper Garden Street. This series of mural frescoes has suffered nothing, although other frescoes, and even the water-glass pictures of Maclise in the Royal Gallery of the same building, show more or less serious deterioration. Mr. Armitage's frescoes in a church at Islington have suffered greatly. Equally bad has been the fortune of Mr. Watts's large fresco in Lincoln's Inn Hall, which is far gone in decay. To such an extent had the picture in St. James's Church deteriorated, that much of its design was confused and the original colouring of the rest rapidly becoming invisible. At length Miss Monk, with Mr. Watts's sanction, determined to reproduce the fading work in imperishable glass-mosaic, employing for that purpose the Venice and Murano Mosaic Company, which executed Mr. Poynter's large picture in the House of Commons vestibule, and is now carrying out Mr. Burne Jones's designs for the decoration of Street's English Church at Rome. Although we think the Garden Street picture has been reproduced in a needlessly dark tone, and with colouring at once deeper and richer than the fresco it supplanted, we are glad to find so fine a work made imperishable. At present the blue sky seems too dark; the garments of Christ and the angels, and the shadows of the clouds associated with the central group, to say nothing of the tone, and even the local colour of the gold ground surrounding the central figure, appear to be too strong, while the tints themselves are much in need of fusion. Part of this may be inevitable in mosaic, and some of the strong tones may look better when more light than the present season allows is obtainable. Mr. H. L. Moore, a pupil of Mr. Watts, prepared the cartoon for the mosaic-workers, and superintended the adaptation of the work.

The Glasgow Institute of the Fine Arts will be opened to the public on the 2nd prox.; the private view will be on the preceding day. The gallery will remain open till April 26th next.

Mr. C. HALLÉ will probably send to the Grosvenor Gallery a large picture entitled 'Sic transit Gloria Mundi,' representing an ancient king, when near the end of his days, seated, mantled and robed, but bareheaded, on a terrace looking over an open landscape, and while the sun sinks serenely. A damsel of much beauty is playing on a harp and singing to him, while the king's face shows that he is thinking of the glories of his life. A smaller picture, called 'Painting the Lily,' represents a young lady, with a large palette on her thumb, standing before an easel and intent on painting a white lily which is near her. With these works will go 'A Portrait of Mr. Edgar Vincent,' a life-size head of much energy and character.

At a recent sale of pictures in Paris, Palamedes Palamedes's 'La Visite à l'Accouchée,' fetched 2,000 fr., and Teniers's 'Le Chirurgien de Village' was sold for 6,030 fr.

## MUSIC

### THE WEEK.

ST. JAMES'S HALL.—The Popular Concerts.  
PRINCE'S HALL.—Herr Franke's Chamber Concert.

BEETHOVEN's first string Quintet in B flat, Op. 4, was performed at last Saturday's Popular Concert. It is not frequently heard, the cause being the superior claims of the companion work in C rather than any want of intrinsic merit in itself. It is, of course, in Beethoven's earliest manner; but traces of the coming change may be found, notably in the minuet with

its two trios. Brahms's Piano Quartet in G minor, Op. 25; Beethoven's Sonata in A, Op. 101; and Chopin's Polonaise in C, Op. 3, for piano and violoncello, were included in the programme. Mr. Max Pauer was the pianist and Mr. Lloyd the vocalist.

On Monday Brahms's Sonata in E minor, Op. 38, for piano and violoncello, was introduced for the first time at these concerts, though, if we mistake not, it has been performed elsewhere in London. It is in three movements, of which the first is the finest, being, indeed, in Brahms's best manner. Its generally sombre tone, however, needs relief, which is provided in the *allegretto quasi minueto*, a charming little movement. There is some clever contrapuntal writing in the *finale*, but on the whole it is somewhat dry. The work received a perfect interpretation at the hands of Miss Fanny Davies and Herr Hausmann, and was warmly received. Miss Davies played by way of pianoforte solo three of Scarlatti's harpsichord pieces, called for convenience a 'Suite de Pièces.' Her clear and neat execution afforded ground for believing that she is as well qualified to perform the works of the old masters as those of modern composers. Spohr's melodious Quartet in A minor, Op. 74, No. 1, first performed at a Saturday's concert a few weeks ago, was repeated with general approval, and the concert ended with Haydn's Quartet in D minor, Op. 42. Mr. Henry Piercy, the vocalist of the evening, may be congratulated upon a successful first appearance. He displayed a pleasing tenor voice, and, what is of almost equal importance, a good method.

Herr Hermann Franke's new series of chamber concerts was successfully inaugurated on Tuesday evening. The special feature of the undertaking is the appearance of a vocal quartet, consisting of Miss Bessie Hamlin, Miss Lena Little, Mr. Winch, and Mr. Otto Fischer. These artists gave on the whole a praiseworthy rendering of the first set of Brahms's 'Liebeslieder Walzer' and Schumann's 'Spanisches Liederspiel.' The soprano, Miss Hamlin, should be cautioned against forcing her sufficiently powerful voice. At times her part attained prominence, which, of course, is not desirable in concerted music. On this occasion the works were sung to the original German words; but they will be repeated at the next concert on the 23rd prox., when an English translation will be used. A fine performance was given of Schubert's magnificent Quintet in C, Op. 163, the executants being Messrs. Ludwig, G. W. Collins, K. A. Stehling, Whitehouse, and W. C. Hann. If the *ensemble* was not absolutely perfect, the tone produced was exceedingly full and rich. The only other item was Chopin's Ballade in G minor, which was played with tolerable success by Miss Amy Hare.

#### NEW PUBLICATIONS.

*Album of Six Songs.* Poems by Shelley. Music by Ernest Ford. (Stanley Lucas, Weber & Co.)—Mr. Ford is one of our young composers who has drunk deeply at the fountain of modern German music. The influence of the new school is clearly to be discerned both in his melodies and his harmonies. In saying this we intend no charge of plagiarism, or even of reminiscence.

He has plenty of ideas of his own, but he speaks in the German idiom. He shows great fondness for chromatic chords, which, it is only fair to add, he mostly uses very skillfully. Of the six songs in this collection, 'To the queen of my heart' (No. 1), 'Heart's Devotion' (No. 2), and 'As the moon's soft splendour' (No. 4) are, we consider, the best; but the whole series shows the composer to be gifted with true musical feeling, and there is sufficient evidence of ability to justify high expectations from him in the future. The faults which we note in some places are faults of youth. Greater experience would doubtless have prevented his publishing such a song as the 'Bridal Song' (No. 6), which is far inferior to the rest of the collection; it begins well, but the middle portion (pp. 22, 23) is very weak.

Another of our young composers who is distinctly under German influence is Miss Maude Valérie White, whose *Album of German Songs* (Stanley Lucas, Weber & Co.) is before us. Miss White distinguished herself by her compositions at the time that she was a student at the Royal Academy of Music, and the various pieces she has since published entitle her to hold an honourable place among lady composers. We fail to see why an English musician should elect to publish an album of German songs, unless she prefer, which we can hardly imagine, not to enrol herself in the ranks of those who are fighting to uphold English art. Apart, however, from this question, and speaking of the songs upon their own merits, we find much to commend. Miss White's melodies flow naturally and pleasantly, and her accompaniments are excellent without being unduly elaborate or difficult. She has shown good taste in her selection of words, which are thoroughly well adapted for musical illustration. In one respect we venture to question her judgment. In seven of the sixteen songs in this volume Miss White has written music to texts which had been already set by Schumann, and some of which rank among the gems of that master's songs. By this course she invites comparisons which must necessarily be to her disadvantage, though by those who do not know Schumann's settings Miss White's songs will be found very acceptable.

In *Sing-Song: Twenty-seven Nursery Rhymes*, selected from the volume by Christina Rossetti, Music by Mary Carmichael (Stanley Lucas, Weber & Co.), we are on different ground altogether. There are few more difficult tasks than to write music simple enough for the capacity of children without being rubbish; and we can give no higher praise to this collection than to say that it is completely successful. Miss Carmichael has a graceful fancy, her melodies are such as a child can easily understand and remember, and the accompaniments are as musically as they are simple. While we heartily recommend this collection for the use of children, we may fairly add that it is good enough to give pleasure to those who are long since out of their teens.

*Halfdan Kjerulf's Album of Songs* (Stanley Lucas, Weber & Co.) is a collection of melodies by one of the most prominent Norwegian composers of the present generation. Kjerulf was born in 1816, studied music at Leipzig, and died at Christiania in 1868. He never, so far as we are aware, attempted the larger forms of composition, but obtained a great reputation as a song-writer. That his fame was not undeserved an examination of this album will prove clearly enough. There is decided individuality in many of these songs, to which additional piquancy is imparted by a distinctly national tinge. The peculiarities of the Scandinavian melodies are discernible in several numbers—such, for example, as 'Synnöve's Lied' (No. 9), constructed on the minor scale without a leading note. The whole collection is most interesting, and deserves a wide popularity.



*Songs of the Pyrenees*, collected and arranged from Traditional Pyrenean Melodies, with Accompaniments by Mrs. S. G. C. Middlemore (Stanley Lucas, Weber & Co.), require only a few words. The melodies are very characteristic, especially in their national rhythms, and the accompaniments mostly very simple, and not always so correct in harmony as might be desired.

### Musical Gossip.

It will be remembered that a lady member of the Musical Artists' Society recently offered a prize of twenty-five guineas for the best quartet for stringed instruments. It is now announced that seven works were sent in for competition, and that the umpires, Messrs. Aguilar, H. C. Banister, and C. E. Stephens, have awarded the prize to the quartet bearing the motto "Never say die," which proved to be the composition of Mr. Algernon Ashton. The successful work will be produced at the Society's first concert, in March.

MR. CHARLES WADE will give three chamber concerts at Prince's Hall, on February 2nd and 16th, and March 6th. At the first concert, next Tuesday, Madame Norman-Néruda will lead two quartets, and Signor Bottesini is announced to play.

THE fourth of Messrs. Novello's Oratorio Concerts, which will be given at St. James's Hall on Tuesday evening next, will be of more than ordinary interest, as Dvorák's 'Spectre's Bride' is to be given on that occasion for the first time in London. The programme will also include Dvorák's 'Patriotic Hymn' and Mackenzie's orchestral ballad 'La Belle Dame sans Merci.'

THE programme of Mr. Charles Halle's concert at the Free Trade Hall, Manchester, last Thursday, included Schubert's unfinished Symphony in B minor, Gade's Overture to 'Hamlet,' Liszt's symphonic poem 'Tasso,' and Schumann's violoncello concerto, played by Herr Hausmann.

DR. HANS VON BÜLOW, who has left St. Petersburg for Berlin, will return to the Russian capital in two months to conduct the second series of five concerts of the Musical Society. He has offered during his stay in the city to take a class at the Conservatory for initiating the more advanced pupils into the style of performance of the works of Bach, Beethoven, and Brahms.

THE Abbé Liszt, having been invited by the Russian Musical Society to conduct a concert of his own works at St. Petersburg, has replied that his strength will not allow him either to play the piano or to conduct; but, as he is unwilling to decline the invitation offered him, he will go to St. Petersburg and be present at the concert if it can be arranged to take place during the first half of April.

A NEW opera, 'Rafaela,' by Herr Max Wolf, has been produced in Berlin. The plot has been taken, scene by scene, from that of Auber's opera 'Le Duc d'Orléans,' and it is said that the lively libretto has secured for the work a success which the music would never have obtained.

It is stated that a new opera, 'Mirra,' composed by Herr Zverthal, the bandmaster of the Royal Artillery, is shortly to be produced at Prague.

THE prize of 500 marks offered some time since by the *Gartenlaube* for a male-voice chorus brought in 758 works for competition. Not one of these, however, was considered worthy of the prize, which has been divided between the composers of the best three—Herrn A. Holländer, Rauchenhecker, and G. Wolff.

THE "Beethoven Prize" of 500 florins, given by the Gesellschaft der Musikfreunde at Vienna, has been awarded to Herr Robert Fuchs for his Symphony in C major.

A NEW musical review, called *La Revue Wagnerienne*, has made its appearance in Paris.

### DRAMA

#### THE WEEK.

CRITERION.—'The Man with Three Wives,' a Farce in Three Acts. From the French by C. M. Rae.

No sign of the time more significant than the fact that the public which hooted at 'Nadjezda' applauded to the echo 'The Man with Three Wives' can easily be imagined. Some attempt was made by the Puritanism which in England is generally dormant, but has of late been stirred into activity, to treat as a display of virtuous indignation the proceedings at the close of the representation of the former play which were a simple outcome of indifference and ignorance. The selfsame public, however, which is supposed to have resented immoral situations at the Haymarket hailed with deafening acclamation all at the Criterion which could be turned into innuendo or charged with double meaning. In point of fact, 'The Man with Three Wives' is no more indecent than a score farces of the same description which have been seen at the Criterion and elsewhere. Mr. Rae has, indeed, done his "spiriting" gently, and, while supplying much dialogue which is not in the original, has toned down the suggestion of the story. An audience in search of provocation was not, however, to be cheated. Upon the simplest speech or word it fastened an obscene signification, and it laughed a laugh which in days of supposed refinement and progress it is not pleasant to hear. Delighted with the meaning with which it informed the piece, it applauded rapturously what was in part its own creation. The novelty obtained, accordingly, a success which was obviously beyond the expectations, and from a speech of Mr. Wyndham's might be supposed to be beyond the wishes, of the management.

First produced at the Théâtre Cluny on the 11th of January, 1884, 'Trois Femmes pour un Mari' by MM. Grenet-Dancourt and Valabrègue obtained a success which lasted into the following year, and recalled the triumphs of sixteen years ago, when 'Les Inutiles' of M. Cadol, and other comedies of the same class, raised the house into rivalry with the first theatres of Paris.

"On s'est ennuyé ferme," said M. Sarcey of the public which witnessed 'La Haine' of M. Sardou. "On a ri à se tordre," said the same critic of the audience which witnessed 'Trois Femmes pour un Mari.' As things passed in Paris they pass in London. 'The Husband with Three Wives' retains the sauciness of the original. Without being coarse in itself, it lends itself to coarseness. For the rest, Mr. Rae has displayed ingenuity in fitting to English surroundings scenes which seemed difficult of treatment, yet indispensable to the action. Such is the scene of the civil marriage in 'Trois Femmes pour un Mari,' in which, when the *adjoint* pronounces aloud the name of the real husband, and so threatens the revelation of a conspiracy, some of the assembled guests keep up a hurly-burly that renders the name inaudible. The version is, in fact, as good as can be expected when situations and characters essentially French are transferred to England.

The performance was creditable, though there was little that calls for comment. Mr.

Lytton Sothorn acts with brightness and conviction as the bachelor on whom accident fastens the responsibility for three wives, but his utterance is occasionally too loud. Mr. Giddens has a matter-of-fact air that adds to the effect of his comic perplexities. Mr. Maltby can charge the character of a supposedly respectable old gentleman with as much suggestion as it is capable of supporting. Mr. Blakeley has a manner, at once deferential and aggressive, that is mirth-moving. Of the many actresses concerned in the performance one only has something to do. Miss Isabelle Evesson has to present a lady of German extraction, whose ignorance of English leads her into mistakes. Her accent is admirable, and renders the character amusing. Miss Rose Saker, Miss Moore, and other actresses are adequate to the demands made upon them. The propensity to tears indulged by Mrs. Greenwood (Miss Fanny Coleman) might with advantage be made less prominent.

### Dramatic Gossip.

A COMPLIMENTARY benefit to M. Schey, in which many actors will take part, is fixed for Thursday afternoon next at the Gaity.

JEAN BAPTISTE FRANÇOIS BRESSANT, a well-known actor, ex-sociétaire of the Comédie Française, has died at Nemours. According to a general, but not undisputed statement, he was born at Chalon-sur-Saône, October 24th, 1815. His birth was illegitimate. Commencing life as clerk to an *avoué*, he soon drifted on to the stage, and made his *début* at the Théâtre Montmartre. Subsequently he passed to the Variétés. A visit he paid to London in company with Jenny Colon (? 1832) attracted attention to his capacity, and on his return to the Variétés he appeared for the first time in characters of some importance in 'Le Père Goriot,' 'La Comtesse d'Egmont,' and 'Kean.' An unhappy marriage induced him to break his engagements and retire to Russia, where he became the rage. On February 21st, 1846, he appeared at the Gymnase, where he remained until 1854, on the 6th of February of which year he played at the Théâtre Français as Clitandre in 'Les Femmes Savantes' and in 'Mon Étoile,' a piece written by Scribe for his *début*. The informal manner of his acceptance as sociétaire caused the retirement of Brindeau. In connexion with the Maison de Molière, from which he retired in 1876, Bressant was best known. A list of the pieces in which he appeared would include no small share of the best dramas of the last generation. Humbert in 'Le Lion Amoureux' of Ponsard, and the Marquis in 'Le Fils de Giboyer,' are among his best remembered rôles. Next to M. Delaunay he is associated with the *proverbes* of Musset. Bressant had much elegance of style and a certain measure of dignity. In London during the successive visits of the Comédie Française he stood high in public favour. His daughter Alix, at one time on the stage, married Prince Kotschoubey, and afterwards M. d'Artigues, and obtained some reputation as a novelist.

THE dramatic poet Ottokar Franz Berg (his real surname was Ebersberg) has died in Vienna, where he was born in October, 1833. Since 1854 Berg had written more than a hundred pieces, most of which have maintained their place upon the stage, mainly through the freshness and vitality with which he portrayed the lower classes of the people. In 1862 he founded and edited the illustrated "comic" paper of Vienna, the *Kikeriki*.

MR. THEYRE SMITH's comediotta 'A Happy Pair' has been added to the bill at the Strand Theatre.

'SPECULATION,' by Mr. Wm. Sapte, jun., produced on Saturday afternoon, under the direction of M. Marius, at the Prince's Theatre, obtained a highly favourable reception. It deals with mesmerism, and introduces the incident of a man under mesmeric influence signing a bill for a large amount, concerning which he knows nothing. The piece is, however, crude and conventional. Nothing in the acting calls for comment.

ON Wednesday afternoon next Miss Minnie Palmer will appear at the Strand in 'The Ring and the Keeper' and 'The Little Treasure.'

'LA PETITE MARQUISE' will be revived at the Royalty on Monday, with Mdlle. Magnier and M. Noblet in the cast.

'CONFUSION' will shortly be revived at the Strand with the original cast.

### MISCELLANEA

*Congers.*—Mr. Rivington writes of "Congers" as a nickname for the trade partners in share books. The term is not in present use, and one would like to know more about it. It would appear to be a variant of *congeries*, meaning a coterie, or "ring" in American slang, for such partners kept all advantage to themselves and shut out their brethren of the trade from such particular book. This is a tentative suggestion, and I hope more light will arise, for I was at once struck with its likeness to "Codgers," a somewhat disputed word. A. HALL.

TO CORRESPONDENTS.—W. E. A.—P. G.—R. C.—F. P.—G. E. J.—W. B. F.—S. E. T.—received.  
J. W. M.—Too late for this week.  
No notice can be taken of anonymous communications.

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